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THE postage-stamp gallery of sporting subjects is to have some interesting additions from Colombia, which has been celebrating its third National Olympiad at Barranquilla. Among the subjects dealt with will be football, discus-thrower, foot-racing, tennis, hurdling, diving, athlete, baseball, sand sports, and swimming. There are sixteen denominations in the series, from 2 centavos to 10 pesos.



CZECHOSLOVAKIA:  
DR. MASARYK.

The Grand Old Man of Czechoslovakia, Dr. T. G. Masaryk, is again being honoured by a grateful country, on his birthday, his eighty-fifth, with new portrait stamps. There are four values. The 50 haleru green and 1 korun claret are small stamps, and bear a portrait of the President wearing a yachting cap. The 2 k. blue and 3 k. brown-purple are stamps of larger size and show the President wearing a soft felt hat.

Germany is again in the stamp news with two rather striking stamps well produced in photogravure, and issued in connection with Remembrance Day—in memory of Germans fallen in the war. The design shows a strong profile of a soldier wearing a steel helmet, and the frame is well subordinated to the central picture. The Gothic lettering is the only weak point. The stamps are 6 pfennig green and 12 pfennig lake.



GERMANY:  
REMEMBRANCE DAY.

The portrait stamps of the Emperor Kangte of Manchukuo are now arriving with the revised inscription in Chinese characters. The third character from the right at the top of the stamp is pronounced "Ti," and means "Empire," denoting the new status of the country. The Emperor is this month paying an official visit to Japan, where a special series of commemorative stamps was issued last week. One design shows the Lio Yang tower, along with a glimpse of the warship Hiyei, in which he travelled from Dairen to Yokohama; this figures on the 1½ sen greenish brown and the 6 sen pink. Another design used for the 3 sen dark brown and 10 sen blue shows the Imperial detached palace at Akasaka, Tokyo, where the Emperor and his Court will stay.



MANCHUKUO:  
THE EMPEROR  
KANGTE.

Postmasters at all the chief places the Emperor Kangte will visit in Japan have been provided with special postmarks in a design of chrysanthemums, orchids, and rice plant. These will be used on all mail during the Emperor's stay in each town.

Lithuania, almost alone among the Baltic States, has made no progress towards the improvement of her stamp manufacture. The latest little set of three stamps are in two designs which might have been effective had they been well engraved. They are as crude as any of the old rural stamps of Russia. The 5 cent. shows the knightly shield and double cross of Lithuania. The 25 c. and 50 c. bear a figure of a harvester.



LITHUANIA:  
A HARVESTER.

The best series of the month is the finely engraved set of fourteen stamps from the Philippine Islands. The values range from 2 centavos to 5 pesos, and the designs are the work of a little group of gifted artists in Manila. I can only summarise the designs here: Portrait of Rizal (2 c.), Girl with oxen (4 c.), Girl carrying Palay cuttings (6 c.), Pearl-fishing in Sulu (8 c.), Fort Santiago (10 c.), Salt Springs, Nueva Vizcaya (12 c.), Landing of Magellan (16 c.), Native type (20 c.), Rice terraces, Ifugaos (26 c.), the Blood Pact (30 c.), Barasoain Church (1 peso), Battle of Manila Bay (2 p.), Montalban Gorge (4 p.), and Washington on horseback (5 p.).



PHILIPPINE ISLANDS: PEARL-FISHING.

Paraguay is again parading her warlike mood in stamps. The latest 10 pesos, a large oblong stamp printed in turquoise, shows the gun-boat Paraguay, of the national navy, with three aeroplanes in flight overhead. One might suppose the 'planes were bombers trying to destroy the gun-boat; but, as the stamp is intended for use on air mail, there may be a more peaceful explanation of the fliers.



PARAGUAY: THE NEW AIR MAIL STAMP.

Liechtenstein has added a new view of Mt. Naafkopf to its neat series of stamps of this little, but mountainous country. The value is 25 rappen red-brown.



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It sounds almost too good to be true, yet £95 was the figure obtained in our March 18th, 19th and 20th for an Austrian Newspaper Stamp (6 kr.) yellow in superlative used condition. Not on cover—no rare die or colour—just a normal stamp in excellent condition. Yet that was only one of the dozens of excellent prices realised during this sale of the "De Costa" Collection, some of which astounded the many foreign buyers who had come to the sale. A very satisfactory total of £5,000 was realised for the three-days' sale. The "Hind" Spain and Colonies realised over £9,700 on March 25th and 26th, bringing the total of this collection to date, £120,000.

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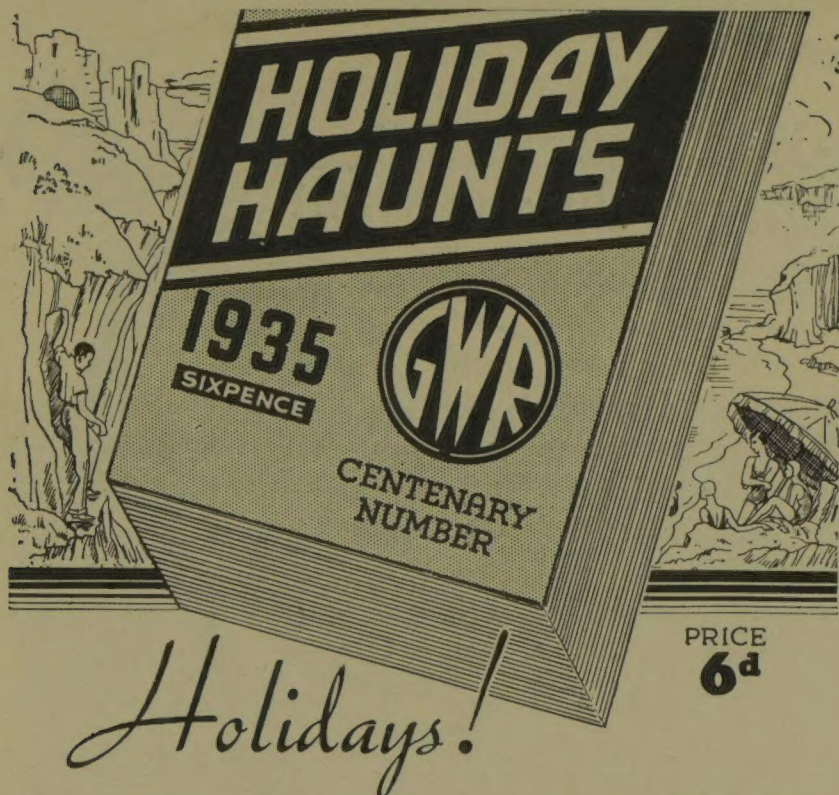
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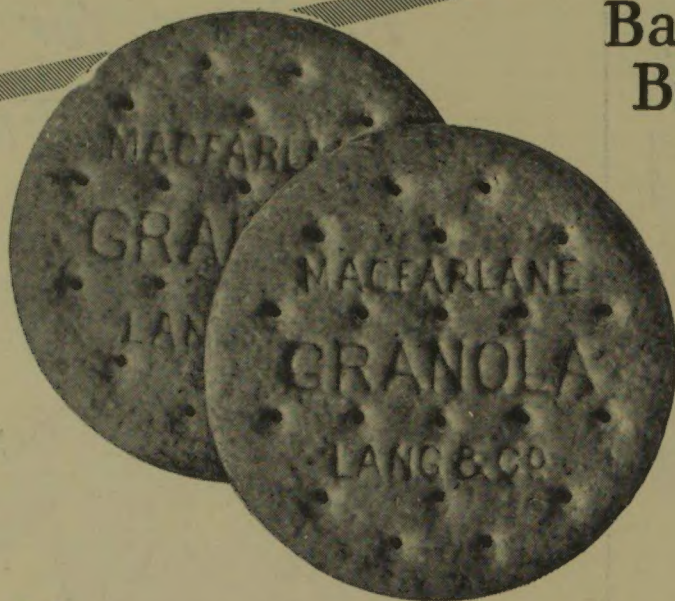
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 20, 1935.



**SEARCHLIGHTS ON THE SCENE OF THE STRESA CONFERENCE: ISOLA BELLA, AN ISLAND IN LAKE MAGGIORE, ILLUMINATED AT NIGHT AS PART OF THE ARRANGEMENTS FOR GUARDING THE DELEGATES.**

The Stresa Conference, between representatives of Italy, France, and Great Britain, ended on April 14, and a Joint Resolution stated that they "found themselves in complete agreement on the various matters discussed." The meetings were held in the Borromeo Castle, on the island of Isola Bella, lying off Stresa, in Lake Maggiore. Most of the delegates stayed at an hotel, but Signor Mussolini slept

at the Castle in the bed occupied by Napoleon before the battle of Marengo. Elaborate police precautions were taken for the safety of the delegates. Hundreds of detectives, Carabinieri, and Fascist patrols were on duty, and at night searchlights swept the sky. A daylight photograph of Isola Bella from almost the same viewpoint as the above appeared in our last issue.



By G. K. CHESTERTON.

DOUBTLESS it would be a melodramatic exaggeration, only too suitable to the lurid atmosphere of criminal romance, to say that there was a time when writing a crime story was regarded as a crime. But just as melodrama exaggerated moral realities from which much of our realistic drama has escaped by mere mental deficiency, so this exaggeration does really refer to a truth in literary history. When the ordinary detective story began to emerge, late in the nineteenth century, it was not merely regarded as common in the sense of vulgar, but as low in the sense of base. A blind and blatant snobbery, once conventional and still far too common, really did class certain things as lying on the verge of the criminal class, merely because they were associated with the lower classes. Going to a public house, going to a pawnshop, going to a fried-fish shop, eating tripe or sausage and mash, had a savour which seemed not far removed from the habits of thieves and thugs. The association was never defined, for those who felt it were not good at defining; but the simple explanation was that all these things were done by poor people. And the same sort of savour hung around the sort of juvenile literature called the "penny dreadful"; and even to some extent round the more mature sort called the "shilling shocker." It may even have been indirectly connected with the fact that in France, where the police novel of full length first systematically began, it did in some sense begin with the police. And the more genteel leaders of culture, at least in our own country, were willing to believe that a flavour of ill-bred brutality hung, if not round policemen, at any rate round French policemen.

The unfamiliarity of French police methods, as described in detail by Gaboriau and others actually in touch with the police, probably increased the sense that the reader was being introduced into rather low society; if not to thieves, at least to narks. But there were other causes of the prejudice, more legitimate in a literary sense. With one very great exception, which I shall mention in a moment, there certainly was not a high literary standard for the detective story really devoted to detection. As a matter of fact, in so far as it was only devoted to detection, it did often even then show a clockwork cleverness of construction. Everyone wanted to read it; but no one of pretensions very much wanted to write it; no one of intellectual ambitions wanted to be caught writing it. In that sense, the writing of the crime story really did have something of the obscurity of crime. The character in that perfectly written farce, "The Wrong Box," who had written a detective story called "Who Put Back the Clock?", was counted prudent in having playfully borrowed the initials of an uncle whom he disliked; and nobody pretended that "Who Put Back the Clock?" was by any means perfectly written. In short, it was broadly true that the ordinary book of that description, at that date, was very badly written. But it was not necessarily badly planned. The danger to-day is rather the other way; for detective stories are now sometimes very well written, and yet not so well planned.

The tale called "The Mystery of a Hansom-Cab," the most popular example in this period, was told throughout with the sort of Cockney accent which is also a Colonial accent. But it was consistently directed to its end; the bloodhound kept very close to the ground, but his nose was on the trail of blood. He was at least more interested in the corpse than in the cab. The corresponding

modern story, which might be called "The Mystery of a Motor-car," might very well be written in the most pointed and elegant English, with conversations between plausible artists and aristocrats and quotations from Aristotle and Confucius. But there is now some danger that the story might wander a little through mazy descriptions of all the machinery of the Motor Works; create a very vivid and artistic atmosphere of petrol and traffic regulations in relation to town-planning; but in that labyrinthine city the thread of the clue might be almost lost or broken; or come to a dead end that seems disappointing relatively to the rest. For one of the most marked phases of this form of fiction of late has been the deliberate creation of a detailed background; the life of a hospital or a battle-ship; of a racing stable or a great museum.

This allows the author, who is now often a very able and cultivated author, to vary the monotony of murder with the study of other ingenious arts. But there is some tendency or temptation to neglect a sort

paradoxically, even anxious to disavow. The pick-pocket may have trained the human fingers almost as perfectly as the violinist; or the forger learned to copy an object more closely than the portrait painter; and it was not absence of skill, but rather absence of ambition for publicity and glory, that kept such figures from the hall of fame.

So much it is only fair to say for the first prosaic practitioners of the art of detective fiction; at a time

when the art would hardly have been admitted among the arts. There was Poe: an isolated genius in time and type; and there were other partial exceptions. But they stand apart in many ways from the narrowly detective detection, which I have noted at the start. Stevenson, in constructing one story which could partly be called a police novel, remarked himself that his attempt to surround the police theme with larger landscapes and more humanised characters had really been anticipated in the later work of Dickens. Both "Bleak House" and "Our Mutual Friend" might be called mystery stories; though, as was typical of Dickens, the story is much better than the mystery. His last book was definitely a detective story—which will now never be detected. In a more special sense, his friend Wilkie Collins wrote several admirable mystery stories, and one admirable detective story—"The Moonstone." But even these are Dickensian novels as well as

detective novels, and in most cases filled with the same comfortable comedy of Victorian manners as those of his greater model. They do not raise so clearly and sharply the point which I have wished to raise first of all: that this sort of book was perhaps most popular when it was a mere puzzle, and regarded rather as a game than an art. Practical men, rather than poetical men, were interested in it; and Bismarck devoured Gaboriau when he would hardly have understood Dickens.

Since that day, and apart from that general admission, there can be no doubt that the detective story has vastly and even enormously improved. It is not merely the sort of book that an educated man can read. For a really educated man can read almost all possible kinds of books, and rather especially uneducated books. But it is also the sort of book that an educated man can write. And there are many men of the most mellow type of culture, and even of scholarship, who are now quite ready to write it. The detective tale has become part of the true tradition of letters; in the sense that it draws from literary sources and discharges itself in literary channels. Men like Mr. E. C. Bentley and Mr. H. C. Bailey write, not only as if they could read any other kind of book, but almost as if they could write any other kind of book. Indeed, if there is any danger for detective fiction to-day, it is that it should overflow too much into wider fields of anything from palæontology to poultry-rearing. We shall have some of the most brilliant wits of our time at work on describing the technique of a hundred trades; and only neglecting one, which stupider story-tellers stuck to: the technique of telling a story.



GENERAL GÖRING GREETED LIKE A PRINCE ON HIS WEDDING MORNING: THE PRUSSIAN PREMIER THANKING THE MASSES BANDS WHICH PLAYED BEFORE HIS PALACE; EACH BAND BEHIND ITS "JINGLING JOHNNY."

As noted on the opposite page, General Göring, Premier of Prussia, was married to Frau Emmy Sonneman, the former "State Player," on April 10. Massed bands greeted the Nazi leader in the morning, discoursing sweet music in impressive volume before his palace. They included the bands of Herr Hitler's S.S. Lifeguards, the "General Göring" Regiment, the Air Sport League, and other formations. Some two hundred aeroplanes, including the famous Richthofen squadron, flew overhead in honour of the occasion.

of close continuity and relevancy, which was sometimes more clearly kept by older and more obscure writers, in books which were not good novels but which were good detective stories. These earlier and less literate writers are now naturally forgotten; but there is a sense in which they could be better craftsmen when they were worse artists. There is here again a sort of grotesque parallel between the crime novelist and the criminal. For it is quaint to reflect that quite a vast amount of human talent and technical dexterity must have been shown by poor men following the humble profession of crime, triumphs of their art which they were by no means anxious to trumpet or proclaim, but actually, and

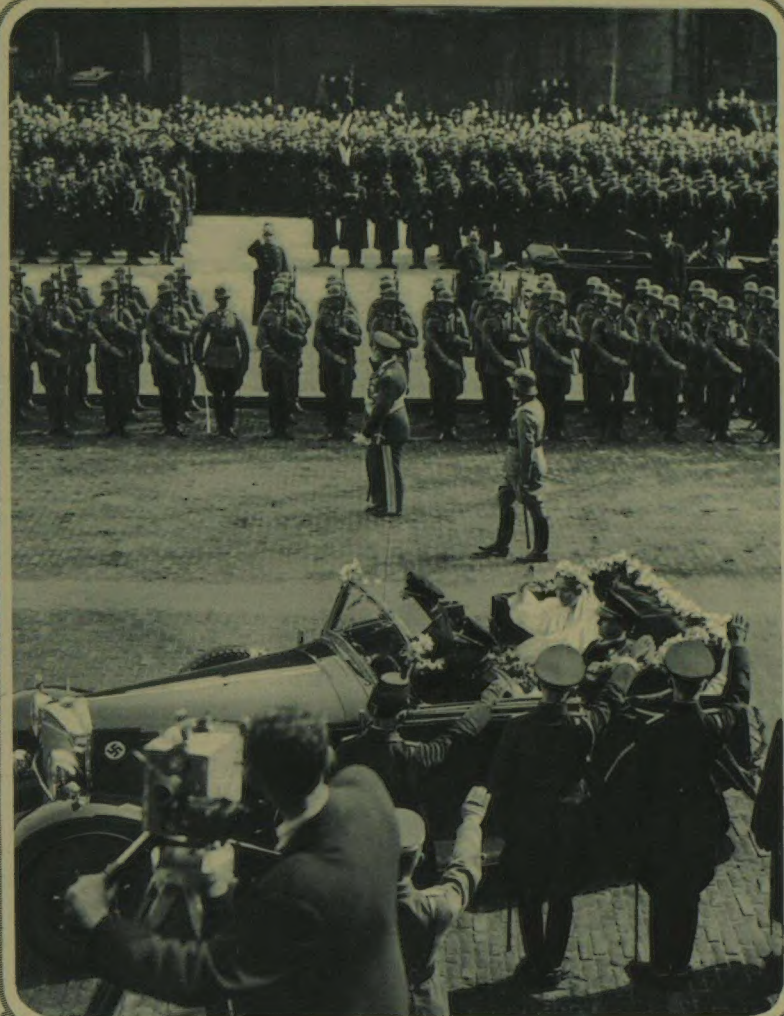


AERIAL POMP SUCH AS NO HOHENZOLLERN EVER KNEW: SOME OF THE TWO HUNDRED AEROPLANES WHICH FLEW OVER BERLIN IN HONOUR OF THE WEDDING OF THE HEAD OF THE GERMAN AIR FORCE.

## IMPERIAL POMP AT A NAZI LEADER'S WEDDING: THE MARRIAGE OF GENERAL GÖRING IN TOWN HALL AND CATHEDRAL.



GENERAL GÖRING AND HIS BRIDE ACCLAIMED LIKE AN IMPERIAL COUPLE ON LEAVING BERLIN'S CATHEDRAL, AFTER THE RELIGIOUS CEREMONY: SALUTES FROM UNIFORMED NAZIS AND TROOPS AND THE ENTHUSIASTIC CROWD.



MILITARY CEREMONIAL AT GENERAL GÖRING'S WEDDING: THE BRIDEGROOM (CENTRE) INSPECTING A GUARD OF HONOUR; WHILE HIS BRIDE, FRAU EMMY SONNEMAN, SALUTES FROM HER FLOWER-DECKED CAR.



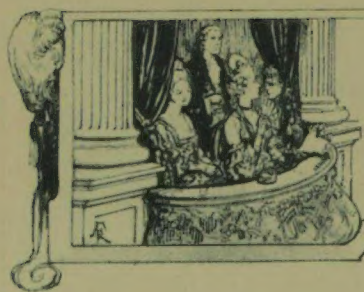
AFTER THE CIVIL MARRIAGE CEREMONY IN BERLIN'S TOWN HALL: GENERAL GÖRING AND HIS BRIDE ON THE STEPS; PRECEDED BY HERR HITLER, WHO WAS ONE OF THE TWO "BEST MEN."



AT THE ALTAR STEPS: GENERAL GÖRING AND HIS BRIDE GOING THROUGH THE TRADITIONAL GERMAN RING-CHANGING CEREMONY BEFORE REICHBISHOP MÜLLER (HERR HITLER STANDING ON THE RIGHT).

The marriage of General Göring, Prussian Premier and German Air Minister, to Frau Emmy Sonneman, the "State Player," who has now left the stage, was celebrated with what may fairly be called Imperial pomp at the Lutheran Cathedral in Berlin on April 10. Nearly 200 fighting aeroplanes, flying in formation, filled the air with the noise of their motors; while 33,000 men in uniform were mustered in the streets below. In the congregation at the Lutheran Cathedral were Field-Marshal von Mackensen, General von Blomberg, General von Fritsch, Baron von Neurath, Prince August Wilhelm, Dr. Schacht, and senior officers of corps

with which General Göring is closely associated. At two o'clock exactly Herr Hitler entered the Cathedral, the congregation rising and greeting him with outstretched arms. The service was conducted by Reichbishop Müller. After the wedding rings had been transferred from the left hand to the right, according to German custom, the Reichbishop delivered a short address. After a banquet, attended by Herr Hitler, the bridal couple left for a destination which was not disclosed. The church service had been preceded by the civil ceremony in the Town Hall, at which Herr Hitler acted as one of the two witnesses, or "best men."



# The World of the Kinema.

By MICHAEL ORME.



## TWO BRITISH PRODUCTIONS AND THEIR STARS.

WHEN two first-rate pictures of the quality and technical perfection of "Escape Me Never" and "Sanders of the River," both hailing from British studios, are presented to the public in the same week, we may, I think, properly pride ourselves on having added a notable chapter to the pages of our screen history, even though Austria, Hungary, America, and Africa contribute largely towards it. Curiously enough, neither of these two pictures, taken as a whole, escapes criticism, nor will either of them reap the unanimous applause that has sometimes been extended to lesser achievements; but they are, nevertheless, experiences that no filmgoer should miss, and their controversial aspects are in themselves a tribute to their absorbing interest. The individual reaction to the sentimental journey of Miss Margaret Kennedy's Gemma Jones or to Mr. Edgar Wallace's saga of the Civil servant may be, and probably will be, astonishingly divergent. For that very reason, however, and for the excitement that dwells in both productions, they will supply the subject for endless discussion and heated argument for many months to come. It might be amusing, therefore, and possibly even profitable, to set down some of the points, as they occur to me, on which conflicting opinions may converge.

"Escape Me Never," at present breaking box-office records at the London Pavilion, is, as all the world knows by now, the adaptation of Miss Kennedy's stage play, written for and around Miss Elisabeth Bergner. Its claims, either as a piece of fiction or as drama, will not, I think, enter into the discussions foreshadowed here. Indeed, it is a novelettish story with a faint echo of "The Constant Nymph" about it—in the wistful and devoted nature of its central character and in the relationship of the hero and his brother to the Sanger family—but nobody, not even the gifted authoress herself, I presume, would place it on the same shelf with her earlier play and its dramatic version. It is designed to throw into high relief the art, the very great art, of Miss Bergner.

As Gemma Jones, the waif from nowhere, stranded in Venice with her baby, she starts her pilgrimage through life at the heels of the handsome, worthless, and utterly egotistical musician, Sebastian Sanger. She is his slave, his champion, and his protector. He is unfaithful to her, self-engrossed to the extent of failing her when her baby dies; yet her love for him survives. Here there is a part swinging from the impish, schoolgirl tricks of the opening chapter, through the good comradeship of a trek across the Dolomites and the early struggles of the composer, to the tragedy of the betrayed woman and bereaved mother. It is a part cut to measure for the star—a *bravura* part. Miss Bergner uses it as a violinist uses his instrument. She draws every note she wants from it, with perfect precision and consummate ease. Every gesture, every pose, every flicker of the eyelid, has its meaning, its pathos, or its gaiety. Under the sympathetic and solicitous direction of her husband, Dr. Paul Czinner, all her tricks are on view. And this is where argument steps in. Are the tricks too obviously catered for? Is the Bergner technique too evident? Certainly the intelligence at work behind each measured effect cannot be overlooked; but the effect is achieved, all the same.

Surely the essence of all great acting is a complete command of the machinery of histrionics combined with a personal magic that masks the turning of the wheels? In all the bigger moments of this polished and finely directed picture Miss Bergner's magic holds us spellbound. Her lonely and uncertain flight down the empty corridors of the hospital where her dead baby lies, defeat expressed in every angle of her drooping figure, is one of the most moving things I have ever seen on the screen. But the play itself, though it answers its purpose admirably in an intelligent exploitation of a star, and includes an excellent portrayal of a very difficult part by Mr. Hugh Sinclair as Sebastian, passes through several shallows where the

discerning may observe the skill of the actress weaving her spell. If that detracts from their enjoyment of an infinitely resourceful performance, their point of view finds some justification. I would rather say it compels unequivocal admiration.

Mr. Zoltan Korda's first essay in direction, "Sanders of the River," triumphantly launched at the Leicester Square

Calling," whilst the other pays its tribute—and pays it with wholly commendable dignity—to the men who shoulder the burden of British rule in the outposts of Empire with unflinching tact and courage. It is common knowledge that a unit under the leadership of Mr. Zoltan Korda spent five months in African jungles obtaining pictures of native life, modes, and manners. Later in the year an African

village sprang up on a backwater of the Thames near Shepperton, with over two hundred natives in residence amidst a generous supply of "local colour." It is greatly to Mr. Korda's credit that the Congo and the Shepperton "localities" and activities have been so neatly dovetailed as to reveal no appreciable joins in the continuity. All the same, the jungle has a way of encroaching beyond the limits imposed by man, and, in a like manner, the director's African treasure-trove seems to have got a little out of hand.

The picture made upon me the impression of the Sanders theme grafted on to an exceptionally vivid and superior travelogue. Mr. Edgar Wallace's story has suffered at certain rather vital moments a condensation that undermines conviction; and an extraordinarily rapid *débricolade* of the tribes during the Commissioner's drastically curtailed leave of absence would seem to indicate that a couple of gun-running, gin-peddling whites can work havoc within a week. No wonder, then, that Commissioner Sanders and his loyal aide-de-camp, Lieutenant Tibbetts, have little time for the easy humour that sparkled from the printed page. Mr. Leslie Banks's fine performance is cast in an austere mould. He goes about his business quietly and

efficiently—as he should. But his business is less dramatic than the overwhelming drama of the native Africa. The tom-toms incessantly beat out their messages from village to village, the natives dance themselves into frenzy at the slightest provocation. The drone of an aeroplane stampedes vast herds across the plain and startles the long-necked giraffes amongst the trees. Firelight picks out the high lights in black bodies, and the sun beats down on plumed warriors. Africa, hot, mysterious, and primitive, calls from the screen, and its voice is the voice of Mr. Paul Robeson.

Yes; this is Mr. Robeson's picture as surely as "Escape Me Never" is Miss Bergner's. As the mighty Bosambo, the "wanted" negro from Liberia who can still grin in enjoyment of past escapades and yet justify the trust placed in him by Sanders, Mr. Robeson has a splendour of stature and of bearing which transforms the spirit of the jungle into majesty. His voice booms through the picture; his songs reverberate in the forests and across the rapids. The production soars into unforgettable beauty when the giant dug-outs swing down the torrent in the wake of the Commissioner's paddle-steamer, urged on by that mighty voice. It seems to impel the long, snaky canoes, each with their complement of thirty paddlers and the steersman standing in the stern with his steering-sweep, to further effort and to smoother speed. M. Spoliansky's music catches the rhythm of the tom-toms and the cadence of the native chants, but the composer turns a deaf ear, deliberately, and withal mercifully, on the monotony of tribal wailings.

His battle-song would be an asset to any musical comedy; his boat-song might hail from the Volga, the Danube, or the Thames. What matter? Mr. Robeson pours into them a rich volume of melodious sound and the haunting quality of the negro spiritual. He inspires his braves, he thrills his audience, he is Bosambo, destined to be the most powerful chief in Central Africa. A portrayal matching in grandeur the nature of its background is inclined to dwarf all else. Yet London Film Productions have every reason to be proud of a picture ambitiously conceived and boldly realised in all respects excepting in the balance of the story. Here, in my opinion, the scales have been unduly if magnificently weighted by Africa and Paul Robeson.



"SANDERS OF THE RIVER," AT THE LEICESTER SQUARE THEATRE: PAUL ROBESON AS BOSAMBO, THE AFRICAN CHIEF.

Theatre, is undoubtedly an impressive and rousing affair. There is enough material in it for two full-length pictures—one of which might well have borrowed the title, "Africa

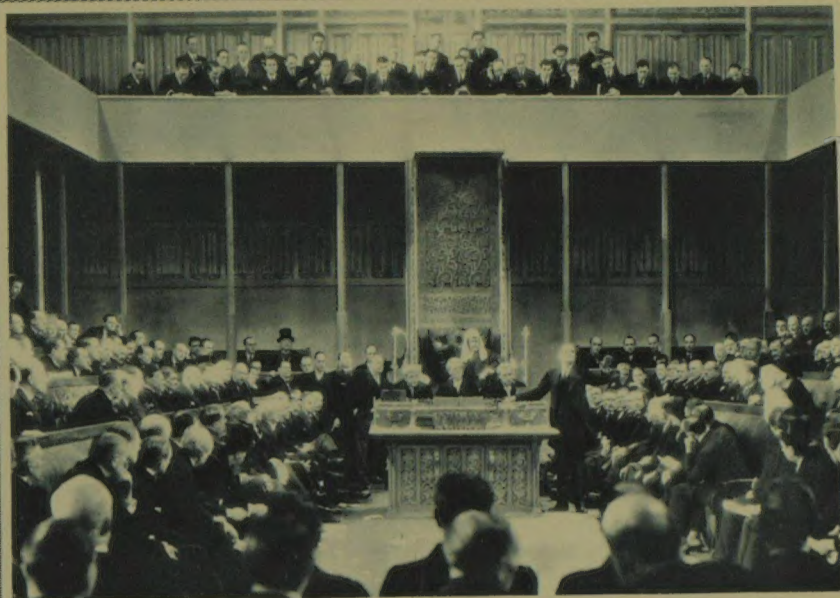


THE FILM OF "ESCAPE ME NEVER," AT THE LONDON PAVILION: ELISABETH BERGNER AS GEMMA, WITH HER LOVER, SEBASTIAN SANGER, AND HER BABY. Gemma, a pathetic waif who has to support a love-child, meets Sebastian Sanger (of Sanger's Circus in "The Constant Nymph") in Venice. He falls in love with her, but treats her very badly. They are married, but that, alas, is not the end of poor Gemma's woes.

# "ROYAL CAVALCADE": AS IN THE FILM AND AS PRESENTED IN OUR PAGES.



AS IN "THE ILLUSTRATED LONDON NEWS": SIR EDWARD GREY'S FATEFUL SPEECH IN THE HOUSE OF COMMONS ON AUGUST 3, 1914, THE DAY BEFORE THAT ON WHICH WAR WAS DECLARED.



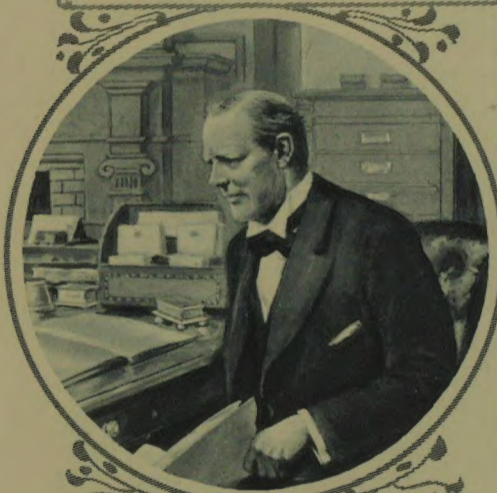
AS IN THE NEW FILM, "ROYAL CAVALCADE": AN ACTOR IMPERSONATING SIR EDWARD GREY, THE FOREIGN SECRETARY, MAKING HIS EVE-OF-WAR SPEECH IN THE HOUSE OF COMMONS.



AS IN "THE ILLUSTRATED LONDON NEWS": LADY ASTOR, THE FIRST WOMAN TO TAKE HER SEAT IN THE BRITISH PARLIAMENT, STANDING BETWEEN HER TWO SUPPORTERS, MR. BALFOUR AND MR. LLOYD GEORGE, WHILE TAKING THE OATH.



AS IN THE FILM: LADY ASTOR (RE-ENACTING THE INCIDENT HERSELF) TAKING THE OATH IN THE COMMONS (AS SHE DID IN DECEMBER 1919)—HER TWO SUPPORTERS SHOWN SEATED ON THE FRONT BENCH.



AS IN "THE ILLUSTRATED LONDON NEWS": SUFFRAGETTES SELF-CHAINED TO RAILINGS OUTSIDE NO. 10, DOWNING STREET IN 1908.



AS IN THE FILM, "ROYAL CAVALCADE": THE SAME INCIDENT SHOWN IN THE ADJOINING ILLUSTRATION—MILITANT SUFFRAGETTES, SELF-CHAINED IN DOWNING STREET, BEING DETACHED BY POLICE.



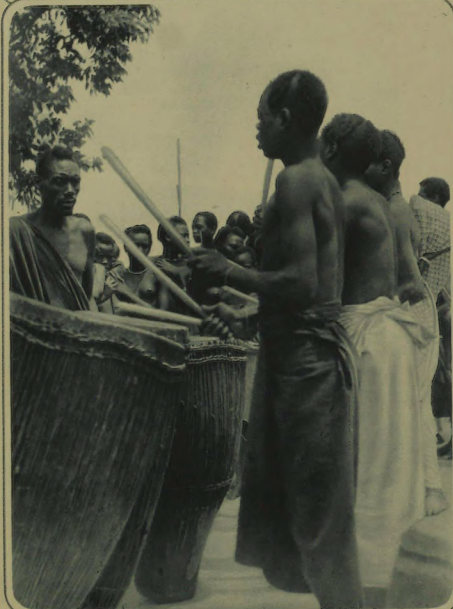
MR. WINSTON CHURCHILL AS FIRST LORD OF THE ADMIRALTY AT HIS DESK DURING THE WAR: (ABOVE) AN "ILLUSTRATED LONDON NEWS" DRAWING; (BELOW) THE FILM IMPERSONATION.

WE give here a selection of parallel illustrations showing, side by side, some memorable occasions and prominent personalities during the King's reign, as they were portrayed in our pages at the time, with scenes representing the same incidents and personages taken from the new film, "Royal Cavalcade"—a series of reproductions now of additional interest in that the illustrations taken from our volumes will also be found among the hundreds of historic pictures in the Silver Jubilee Record Number of "The Illustrated London News" which has just been published. It makes an extremely interesting exercise to compare the points of similarity, and occasionally of difference, between the two sets of representations. Here it may be noted that "Royal Cavalcade," which is the work of British International Pictures, is a film record of the principal social and political events during the twenty-five years of his Majesty's reign. The film was produced in London at the Regal Theatre, Marble Arch, on April 12, and will later be given at cinemas throughout the country. It has an exceptionally strong cast, including Ellaline Terriss, Marie Löhr, Margaret Bannerman, George Robey, Seymour Hicks, W. H. Berry, Owen Nares, and Harry Tate. As one of our photographs shows, Lady Astor re-enacts the famous occasion when she took her seat in the Commons.

# AFRICAN LIFE THAT SUGGESTS "SANDERS OF THE RIVER": DANCE AND SONG AND ATHLETICS AMONG A TRIBE OF UNUSUAL STATURE.



ONE OF THE BEST WATUTSI DANCERS DOING THE LION DANCE, IN A LION-MANE HEAD-DRESS, TO THE ACCOMPANIMENT OF BAMBOO MUSICIANS: A MALE PERFORMER AT THE COURT OF RUDAHIGWA, KING OF RUANDA.



MUSIC AND SONG AT THE COURT OF RUDAHIGWA, THE KING OF THE WATUTSI, IN RUANDA: ROYAL DRUMS PLAYED BY SPECIAL PERFORMERS SENT TO THE COURT BY EVERY PROVINCE IN TURN.

CERTAIN elements in that remarkable film of West African life, "Sanders of the River" (based on the well-known stories by Edgar Wallace), which we illustrated in recent issues during the making of that part of it which was not taken in Africa, at a reconstructed native village beside a Thames backwater, suggest some affinity with the Watutsi tribe, in Central Africa, who are the subject of the above photographs and of the descriptive article by Commander Attilio Gatti published on the succeeding page. As we there recall, it was Commander Gatti who contributed two very interesting articles on the capture of a young okapi to "The Illustrated London News" of November 3 and 10 last year; and his visit to the Watutsi territory in Ruanda, a country under Belgian control, was another episode in the same enterprise—the eighth Gatti African Expedition, which visited Central Africa in 1934. His party included

(Continued opposite.)



EXECUTING THE DANCE OF THE LION AT THE COURT OF KING RUDAHIGWA: ANOTHER VIEW OF THE CHIEF WATUTSI DANCER, A MAN OF GIGANTIC STATURE, DURING HIS PICTURESQUE PERFORMANCE.

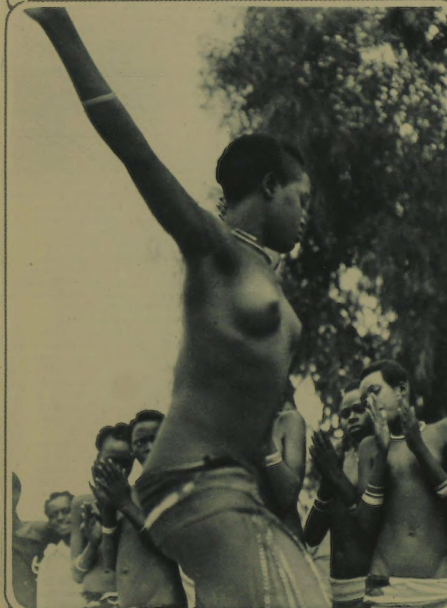


A VIGOROUS "YOUTH MOVEMENT" AMONG THE WATUTSI TRIBE OF RUANDA: SONS OF CHIEFS TRAINING FOR THE DANCE OF THE LION BEFORE QUALIFYING AS PAGES AT THE COURT OF KING RUDAHIGWA.

PHOTOGRAPHS SUPPLIED BY COMMANDER ATTILIO GATTI.



"EVEN MORE SPECTACULAR IS THE WONDERFUL, EFFORTLESS HIGH-JUMPING OF THESE WATUTSI ATHLETES": A YOUNG CHIEF CLEARING WITH EASE THREE MEMBERS OF THE GATTI EXPEDITION.



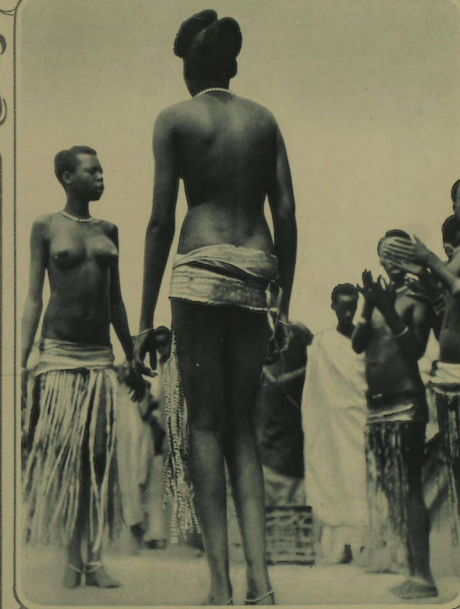
FEMININE GRACE AMONG THE WATUTSI: A SHORT-HAIR MAIDEN DANCING BEFORE KING RUDAHIGWA THE RULER OF RUANDA—AN EXAMPLE OF THE WOMEN'S SHARE IN PERFORMANCES AT A NATIVE COURT.

(SEE HIS ARTICLE ON THE SUCCEEDING PAGE.)

# MEN AND WOMEN OF THE WATUTSI IN CENTRAL AFRICA: A MYSTERIOUS RACE BELIEVED TO HAVE SPRUNG FROM ANCIENT EGYPT.



A CEREMONIAL OF THE INVAMBO, THE SACRED CATTLE OF THE WATUTSI TRIBE, WITH ENORMOUS HORNS, AND DECORATED NECKS AND FOREHEADS: HERDSMEN EXTOLLING THE MERITS OF THE ANIMALS IN THEIR CHARGE.



WATUTSI MAIDENS TAKING PART IN A DANCE AT THE COURT OF KING RUDAHIGWA: WOMEN OF A SUPERIOR CENTRAL AFRICAN TRIBE, LIGHTER-SKINNED THAN USUAL, AND BELIEVED TO DESCEND FROM ANCIENT EGYPTIANS.

Ellen Gatti, author of "Wayfaring Women," and Mr. Eric Dugdale. Describing their approach to the district, Commander Gatti writes: "The first Watutsi, and the first herds of their cattle, began to appear. The animals, gathered in picturesque groups, with their immense horns and their staid, immobile, and the men with their high, elaborate hairdressing and their white, immaculate togas, ornamented with crimson rim or stripes of brilliant red, and their bows of salutation, so full of grace and dignity, seem to have been created merely to complete the harmony and magnificence of the landscape." The Watutsi, as the writer portrays them, are men of gigantic stature and noble bearing, wonderful athletes and dancers. This race, which is lighter-skinned than neighbouring tribes, is said to descend from the ancient Egyptians. Like the loyal tribe in "Sanders of the River," they co-operate with European administrators.

## CENTRAL AFRICAN DESCENDANTS OF ANCIENT EGYPTIANS?

THE MYSTERIOUS WATUSSI: AN ARISTOCRATIC RACE OF HIGH INTELLIGENCE, COMMANDING STATURE, AND REFINED CUSTOMS, BELIEVED TO HAVE MIGRATED ORIGINALLY FROM THE LAND OF THE PHARAOHS.

By ATTILIO GATTI. (See Illustrations on the two preceding pages.)

Commander Attilio Gatti will be remembered by our readers as having contributed, to our issues of Nov. 3 and 10, 1934, a remarkably interesting illustrated account of his adventures in the capture of a young okapi in the forests of Central Africa. The following article from his pen, with the illustrations on the preceding double-page, relates to another phase of the eighth Gatti African Expedition last year—his visit to the country of the Watussi, a little-known race of great distinction and mysterious origin. The expedition's base camp was pitched in an unexplored part of the Ituri Forest, and thence the party proceeded into the Ruanda-Urundi territory and the Kagera Reserve. Reaching an altitude of 8000 ft. in the hills, they looked down on a wonderful panorama at the northern end of Lake Tanganyika, with Uvira on the Congo side, and "the palm gardens of Usumbura,

to the last degree. Their various clans have animals for totems. Their cattle are of a breed which has nothing to do with the original races of the surrounding country, and can only be compared with the oxen reproduced on Egyptian monuments. And the care they give to their cattle seems to be a survival of the Egyptian cult of Apis.

The epoch in which the Watussi arrived in Ruanda is, as I have said, another mystery. The king of to-day claims no fewer than thirty-eight predecessors, of each one of whom the Abachurubwengwe, the "Makers of Intelligence," attached to the court, can give the name and a complete biography, although the lives of the very first princes, Muntu, Kazi, Kigwa, Kimanuka, and Gahanga, seem to partake more of romance than of history. However, kings of other dynasties may have reigned even before the present one, and the theory which seems to me the most plausible is that, in very ancient times, a group of rich cattle-owners left the Pharaonic empire with their cattle, either to escape persecution or famine, or to seek new and better pastures. Proceeding slowly from country to country, probably continuously in warfare with belligerent tribes, they finally reached Ruanda, where

the beauty and the fecundity of the ground, the moderate, healthy climate, and the docile, inoffensive character of the inhabitants, invited them to settle definitely. This theory seems to me to receive corroboration from

the fact that a Jesuit, who travelled in the Unyoro almost four hundred years ago, left records that he had heard, as a matter of high antiquity, of a prince who had run away from Abyssinia with several companions, some of whom had returned to their country many years later, passing by Lake Victoria, at the south-west of which the rest of the party had remained.

The ethnical superiority of the Watussi, of which they are so conscious that, until the arrival of the whites, they believed their country to be the centre of the world and the greatest and most powerful civilised kingdom on earth—"so much that the two horns of the moon are directed toward Ruanda to indicate it and to protect it"—certainly imposed itself on the Bahutu, the agricultural people who, without any serious political organisation, then occupied the country, leading the most primitive kind of life. Impressed by the tall stature, light-coloured skin, and beautiful manners of the Watussi, no less than by their superior intelligence, diplomacy and good government, the Bahutu submitted easily, and must have enjoyed a long era of peace. Later, excessive prosperity, and the thirst for power and greater riches which it invariably brings, fostered a division in the ranks of the conquerors. Then began those dissensions, and the formation of various small states, which led to a fratricidal war, which the "Makers of Intelligence" still recount to-day with much elaboration and precision of detail. This war went on for centuries, until with Kigeri IV Lwabugiri, the thirty-sixth king of the present dynasty, the long line of warriors came to an end, and Ruanda was restored to its original unity.

It was under the reign of Lwabugiri that, in 1894, the Watussi received the first white visitor, the explorer Count von Goetzen, and remained astonished and frightened before the strange being whose colour they could not explain except by the belief that he nourished himself solely on milk, and continuously bathed his body in the same fluid. To-day, only forty years later, the Watussi are perhaps, in all Africa, the people who have been best able to absorb the civilisation that Europeans have brought to their colonies.

These superb men, seven and sometimes nearly eight feet in height; slender, extremely elegant in every movement, of quick and open intelligence, all princes and chiefs, constitute in the country an aristocracy of race as well as of mind and of body which, under Belgian control, continues to govern the people at the orders of the king. Abandoning the cruelties, vendettas, and abuses of the past, and fully appreciating the peace, justice, and progress which the whites have brought with them, the Watussi have become willing and active collaborators with the Belgians in the development of the country, in the intensification of the traditional agricultural productions, and in undertaking new forms of cultivation.

But, unlike the natives of other places, their natural good taste has saved them from the tragi-comedy of aping the white man in his customs and habits. Faithful to the ancient traditions of their race, they continue to drape themselves in togas, which accentuate their natural grace and give them all the dignity of the ancient Romans. Scrupulously they have preserved the *masunzu*, the elaborate coiffure so much in keeping with the Semitic refinement and austerity of their features.

Their dwelling is still the *inzu* of their fathers, a big round hut divided into various chambers by a series of poles, each of which keeps its traditional name, and by mats attached to the poles in the form of screens. In every house these convenient partitions, which

[Continued on pag 674.]



YOUNG TRIBESMEN DANCING AND LEAPING AT THE COURT OF KING RUDAHIGWA: THE FULFILMENT OF A WATUSSI ATHLETE'S AMBITION.



A TALL MEMBER OF THE DOMINANT RACE WITH A RETINUE OF A SUBSERVIENT TRIBE: A WATUSSI CHIEF (RIGHT) AND HIS COMPANY OF BAHUTU ARCHERS, GARLANDED WITH FLOWERS, DURING A CEREMONY FOLLOWING A SUCCESSFUL HUNT.

the last town in Ruanda-Urundi and the seat of the Governor." We have condensed (above) the opening portion of Commander Gatti's article, which is rather too long for our space. From this point he continues as follows.

IN Nyanza we remained for some time, for there lives King Rudahigwa, who, under Belgian control, reigns over nearly two million subjects, surrounded by a court which still conserves in good part the splendour of the past. To this court come, from every province, chiefs of greater or less degree, sorcerers, and priests of traditional cults, besides the best dancers and musicians and the most famous troubadours and story-tellers of the whole country. It is therefore, in all Ruanda, the most propitious place for one having a relatively short time at disposal and wanting to make a study of the Watussi.

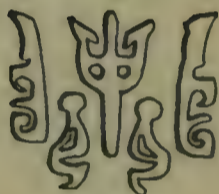
Not only are the present customs and life of the Watussi unknown to the general public, but their origin and arrival in the country remain a sealed mystery. Many hypotheses have been advanced on this question, but none has been proved. That they are descendants of the ancient Egyptian civilisation seems to me absolutely certain, both from their striking physical resemblance to the Pharaohs, and from the affinity of their pastoral habits and their customs. Although they have adopted many of the usages of the country they have invaded and conquered in some more or less remote past, the Watussi observe many others which are unknown to all the peoples surrounding Ruanda, and seem to prove, at least, their community of origin with the ancient Egyptians. They are the only race to read the future in the intestines of chickens; to classify animals into pure and impure. Their royal dynasty is believed to be of celestial origin, as was that of the Pharaohs; their political organisation is a feudal system, an absolute monarchy with unlimited power, hierarchical



"A MIMIC RECONSTRUCTION IN WHICH EVERY LITTLE INCIDENT OF THE HUNT IS DRAMATISED": TWO BAHUTU ARCHERS OF A WATUSSI CHIEF'S RETINUE DANCING BEFORE THE KING ON THEIR RETURN FROM THE CHASE.

## CHINESE BRONZES 3,000 YEARS OLD: SHANG WEAPONS AND WINE JARS

PHOTOGRAPHS SUPPLIED BY THE RT. REV. WILLIAM C. WHITE, D.D., SOMETIME BISHOP OF HONAN. LINE-DRAWINGS BY MISS DOROTHY MACDONALD, OF THE ROYAL ONTARIO MUSEUM.  
(SEE ARTICLE ON THE NEXT PAGE.)



FIGS. 1 AND 2. A BRONZE DAGGER-AXE OF THE CHŪ TYPE WITH PONIARD-SHAPED BLADE (8 IN. LONG): THE REVERSE SIDE, WITH A PICTOGRAM ON THE EXTENSION OF THE HEEL; AND A LINE-DRAWING OF THE PICTOGRAM. (ACTUAL SIZE.)



FIG. 3. A PAIR OF BRONZE WINE BEAKERS OF THE XŪ TYPE (11'15 IN. HIGH): VESSELS FROM THE SAME SET AS FIGS. 6 AND 8, AND NOW OWNED BY MR. A. HOLMAN, OF H.B.M. LEGATION IN CHINA.

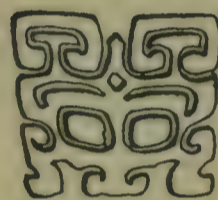


FIG. 4. A DRAWING OF THE T'AO-T'IE DESIGN ON THE OBVERSE SIDE OF THE DAGGER-AXE IN FIG. 1. (ACTUAL SIZE.)



FIG. 5. A BRONZE SPEAR-POINT OF THE MAO TYPE; A LEAF-SHAPED LANCE-HEAD OF A KIND USED FOR MILITARY PRESENTATIONS AND NOT PROBABLY INDIGENOUS TO CHINA. (9'5 IN. LONG.)



FIG. 6. A BRONZE WINE TRIPOD OF THE CHIH TYPE FOUND NEAR THE "ELEPHANT" TOMB: A VESSEL SIMILAR TO ONE ILLUSTRATED IN COLOUR IN OUR ISSUE OF MARCH 23, BUT WITH A DIFFERENT KIND OF PICTOGRAM. (7½ IN. HIGH.)



FIG. 7. A BRONZE DAGGER-AXE OF THE CHŪ TYPE, WITH DROOPED HEEL DECORATED WITH A T'AO-T'IE HEAD IN SILHOUETTE. (12'4 IN. LONG.)

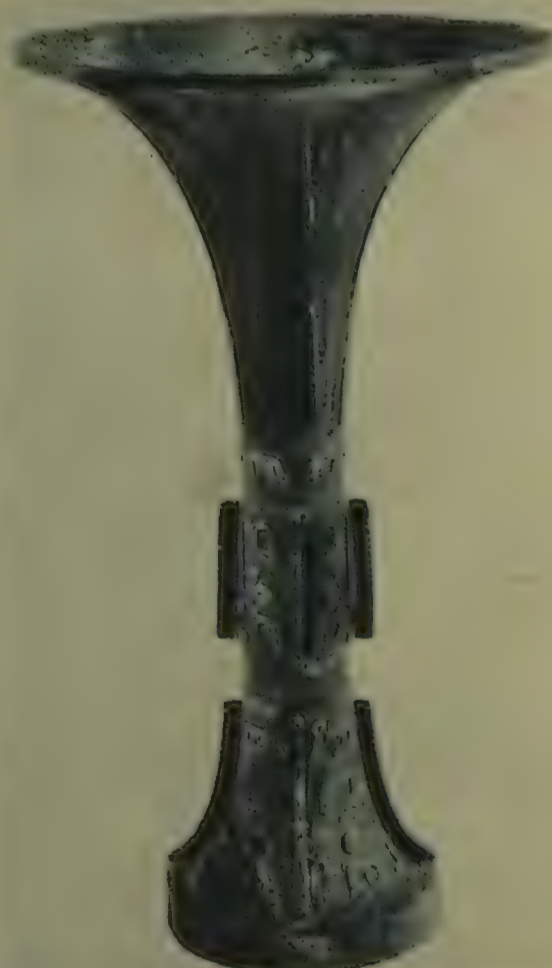


FIG. 8. A BRONZE WINE BEAKER OF THE XŪ TYPE FOUND NEAR THE "ELEPHANT" TOMB: "A VESSEL SHOWING THE BEST CHARACTERISTICS OF SHANG BRONZE," UNITING BEAUTY AND SIMPLICITY WITH TECHNICAL EXCELLENCE. (11'5 IN. HIGH.)

The above photographs illustrate Bishop White's article on the succeeding page. In notes on some of these subjects, he says: "(Figs. 1, 2, and 3) The heel of this axe has a transverse hole for hafting. The pictogram has not been deciphered, but the lower part has two kneeling figures facing outward. The designs were deeply cut, and had been embedded with turquoise, of which small fragments remained.—(Fig. 5.) It is a fact of great interest that this type of spear is mentioned on the 'oracle bones of Honan' (archives of the Shang-Yin dynasty)

as having been presented to individuals. Chinese archaeologists now think that this type was not indigenous, but was introduced from a non-Chinese source; that the manufacture of these exceptionally effective spears was a royal prerogative; they were carefully recorded, and presentations of them made as tokens of honour to the military.—(Fig. 8.) This beaker was not found in the 'Elephant' Tomb (described by Bishop White in our issue of March 23), but about 20 ft. to the west, and is recorded here as belonging to the same locality and period."

## SACRIFICIAL KNIVES AND WEAPONS FROM ANCIENT CHINA :

FURTHER BRONZES FROM THE "ELEPHANT" TOMB OF THE 12TH CENTURY B.C. AT HSIAO-T'UN: ART RELICS OF THE SHANG-YIN DYNASTY, WHICH WAS DESTROYED BY CHOU CONQUERORS.

By The RT. REV. WILLIAM C. WHITE, D.D., sometime Bishop of Honan, Professor of Chinese Archaeology in the University of Toronto, and Keeper of the East Asiatic Collection of the Royal Ontario Museum.  
(See Illustrations on the preceding and opposite pages.)

In the following article Bishop White continues his account (begun in our issue of March 23) of a unique discovery at Hsiao-t'un, in North Honan, on the site of An-Yang, capital of the Shang-Yin dynasty about the twelfth century B.C. His first article described the treasures of the so-called "Elephant" Tomb (thus named because of the frequent elephant designs on bronzes). It was stated then that Bishop White's second article would deal with animal designs in ancient Chinese art, and the third with historical aspects of the period and the site. We have found it more convenient, however, to reverse the order, and we now give the historical article, reserving that on animal designs for a later issue. The numbering of the illustrations (in accordance with the author's references) begins on the preceding page.

THERE is now no question as to Hsiao-t'un in North Honan having been a site of the Shang-Yin dynasty capital, and that the inscribed bones that have come to light were a part of the archives of the Court. From early excavations made by the Academia Sinica, it was deduced that the capital had been destroyed by a severe flood of the Huan River; and that, the Court having to be transferred to another locality, this site would probably not be that of the last capital of the dynasty—though one of the later ones.

From more recent investigations it has now been definitely ascertained that, though the district was subject to inundations of the river, it was not a flood which caused the destruction of the Shang-Yin capital, but warfare, a cataclysm which was due to the overthrow of the Shang-Yin kingdom by the people of the Chou state. The Rev. J. M. Menzies, who has lived in that district for nearly a quarter of a century, and has made a special study of the objects and script and locality of Hsiao-t'un, judges that the Chou conquerors destroyed everything they could lay their hands on, and only objects that were concealed in tombs and such-like places escaped destruction. Even tombs were opened and the pottery and

bronze vessels deliberately smashed. Bronzes found in recent times show gashes as if made by cuts of a heavy axe, while large pits full of pottery and bronze debris are mute relics of the savage destruction wrought upon the Shang-Yin capital by the Chou conquerors. History repeated itself a thousand years later, when Ch'in Shih Huang in like manner tried to eliminate Chou culture when the Chou dynasty was wiped out. There is no other adequate explanation of the cultural changes which followed the establishment of the Chou dynasty. Amongst others which might be mentioned the following changes are noteworthy:

(1) Design became more stylised in the bronzes of the Chou period, and the naturalistic freedom as seen in the Animal Style of the Shang period is lacking.

(2) Certain types of Shang pottery technique are not known in the Chou period. The hard white pottery with incised geometric patterns, the soft white pottery with the finer and more delicate incised designs, the hard pottery of the Yang-shao culture, and the salt-glazed pottery, are entirely missing from Chou pottery culture. The use of pottery ritual sets seems also to have been discontinued. From tomb sites of the Hsiao-t'un region have been obtained sets of such pottery vessels, obviously used by the poorer people who could not afford the bronze sets for the worship of their ancestors. Over a hundred such pottery objects from Hsiao-t'un are in the Royal Ontario Museum.

and the characters, except the cyclical characters, were mostly in pictographic form. This does not apply to the inscriptions on bones. The inscriptions on bronzes of the Chou dynasty, though containing a limited number of pictographs, were more of a stylised script, and for the most part were in the nature of historical compositions, reaching in some cases to hundreds of words. Where the stylistic design on a bronze might approximate to that of Shang bronzes, but the inscription, even though a brief one, takes the form of a literary composition, it would be safe to consider it as Chou rather than Shang.



FIG. 11. A FISH-SHAPED HANDLE OF A SACRIFICIAL KNIFE (2½ IN. LONG.)

(6) If the Chou conquerors maliciously destroyed the Shang-Yin capital, and intended to eliminate the culture of Shang, it would be expected that the capital and its environs would be laid waste, and it would be many years before important buildings and tombs would again be established in that locality. This is exactly what we find to be the case, for not only did the region come to be known as the "Waste of Yin," but it is remarkable that bronzes with characteristic Chou inscriptions do not appear in that locality. Yet farther south, as at Hsün-Hsien, for instance, 30 miles S.S.E., finds of early Chou have come to light, one bronze object having an inscription which probably connects it with K'ang Kung, who, according to the orthodox dating, died in 1053 B.C.

Although much of the culture of Shang was not conserved by Chou, yet the latter found it necessary to retain for ceremonial use the types of vessels used in Shang ancestral worship, though freedom of style in naturalistic design and technical excellence in casting were not maintained. It is also clear from the Confucian classic that Shang-Yin ceremonial was retained, though not in general use throughout the various states.

From the Elephant Tomb there came many other large and important bronze vessels other than those in the Royal Ontario Museum, but they have been scattered and their historical associations are now lost. Among the many smaller objects that were obtained were spear-points of various types (Fig. 5), bronze dagger-axes (Figs. 1, 7, and 15), jade ritual axes (Fig. 12), and many sacrificial knives (Figs. 9, 11, 16, 17, and 18). It is unusual to find such a number and variety of these knives together, which is probably accounted for by the size and importance of the tomb, and the fact that the excavators were more concerned with the valuable objects, and ignored the knives as being less profitable.

One character found, either singly or in combination, on most of the inscribed bronzes is that for "son"—that is, *tsu*. Students of Shang script and history have suggested that in this case *tsu* may possibly be a homophone for *szu*, an "overseer," and that from this it might be deduced that the tomb was that of a Court minister or high official. Other important tombs are in close proximity to the Elephant Tomb. About twenty yards to the north were found a few bronzes of another group having another style of pictograph (Fig. 6); and slightly to the east was still another from which the graceful



FIG. 10. A BRONZE BATTLE-AXE WITH LONG SOCKET FOR HAFTING. (BLADE, 5.5 IN. LONG; SOCKET, 6.5 IN. LONG.)

Obviously an evolutionary development of the hafted dagger-axe, with celt-shaped blade and the relics of the axe-heel extending at the back in three knobs.

(3) The exquisitely carved ivory and bone, as well as delicately sculptured marble, from Hsiao-t'un, are entirely absent from the Chou products.

(4) The bronze-work of Shang has not been equalled by that of Chou, nor for that matter by the bronze of any period in Chinese history, neither has it been surpassed by bronze-work of any country. The wine beaker (Fig. 8) which was excavated about 20 feet east of the Elephant Tomb and belongs to the same period, is a vessel showing the best characteristics of the Shang bronze. It combines a simplicity and beauty of form, technical excellence in the quality of the casting, and perfect balance in the fine low-relief designs, difficult to surpass.



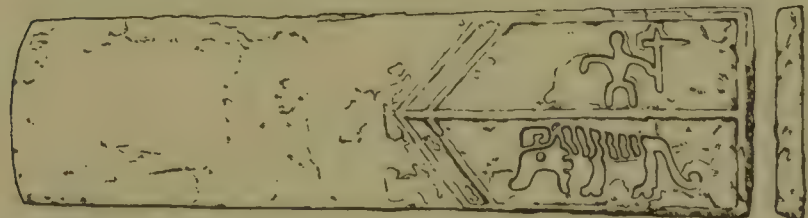
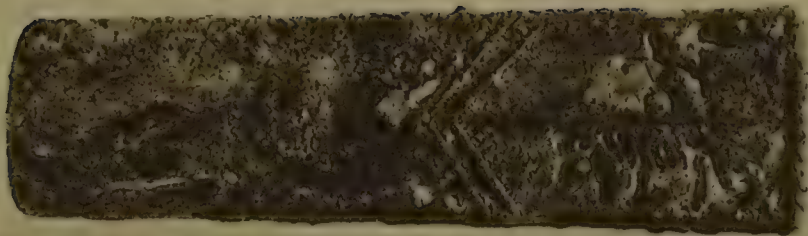
FIG. 12. A JADE DAGGER-AXE OF YELLOWISH IVORY COLOUR, PROBABLY INTENDED FOR RITUAL PURPOSES. (12.9 IN. LONG.)

(5) The practice of using bones for incised inscriptions and records seems to have been discontinued in the Chou period. The inscriptions on bronzes of the Shang dynasty were always very brief, being usually one to three characters' only,

wine beaker was obtained (Fig. 8), the pictograph of which, under the base rim, has not yet been cleaned of corrosion sufficiently to decipher it. The objects which are here described and illustrated are all in the Royal Ontario Museum.

RELICS OF ANCIENT CHINESE RITUAL SACRIFICE  
IN THE TWELFTH CENTURY B.C:

SACRIFICIAL KNIVES, AND OTHER BRONZE WEAPONS, FROM HSIAO-T'UN.



FIGS. 13 AND 14. A BRONZE FLAT ADZE OR CELT, WITH TWO INCISED PICTOGRAPHS ON THE UPPER SIDE, IN PARALLEL ZONES AT THE THICKER END: (BELOW IT) A DRAWING TO SHOW THE PICTOGRAPH DESIGNS—A MAN WITH AN AXE, AND A TIGER-LIKE ANIMAL. (5 IN. LONG; 1'38 IN. WIDE; AND '2 IN. THICK.)

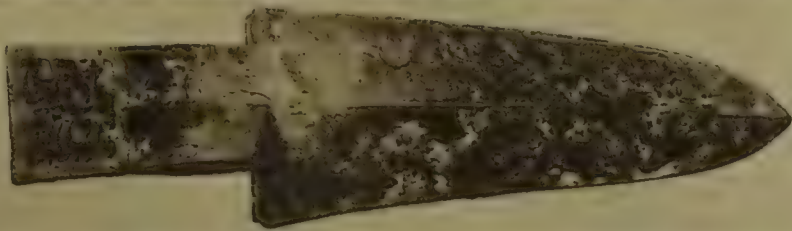


FIG. 15. A BRONZE DAGGER-AXE OF THE CHÜ TYPE: THE OBERSE SIDE OF THE WEAPON SEEN IN FIG. 1 ON PAGE 639, SHOWING THE INCISED T'AO-T'IE DESIGN (ON THE HEEL EXTENSION) SEEN IN FIG. 4 ON THE SAME PAGE. (8 IN. LONG.)



FIG. 16. TWO BRONZE SACRIFICIAL KNIVES WITH RING-TIPPED HANDLES: WEAPONS FOUND IN A TOMB SHAFT NEAR THE "ELEPHANT" TOMB, AND CONTEMPORANEOUS WITH ITS CONTENTS. (11'5 IN. AND 12 IN. LONG RESPECTIVELY.)



FIG. 17. A LARGE BRONZE SACRIFICIAL KNIFE, WITH A STUB AT THE END, TO WHICH HAD BEEN ATTACHED A WOODEN HANDLE EXTENDING A LITTLE WAY OVER THE BACK OF THE KNIFE. (15'5 IN. LONG.)

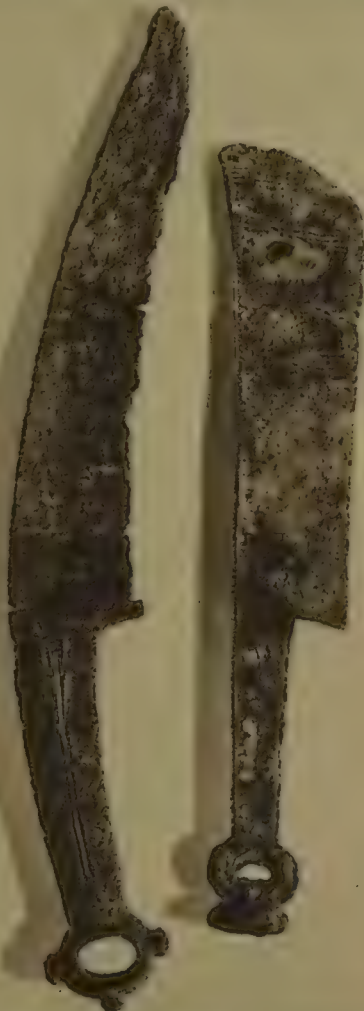


FIG. 18. WEAPONS THAT ONCE SHED BLOOD ON ALTARS IN ANCIENT CHINA SOME THIRTY CENTURIES AGO: TWO BRONZE SACRIFICIAL KNIVES WITH RING-TIPPED HANDLES DIFFERING FROM OTHERS IN SHAPE. (14 IN. LONG AND 11'5 IN. LONG RESPECTIVELY.)



FIG. 19. SPEAR-BUTTS OR STANDARD-TOPS: TWO BRONZE DOUBLE-POINTED FORKS, SOCKETED FOR SHAFTS, AND DECORATED WITH T'AO-T'IE FACE DESIGNS, THE TWO PRONGS FORMING THE HORNS. (4'4 IN. AND 5'5 IN. HIGH RESPECTIVELY.)



FIG. 20. (LEFT) A BROAD-BLADED BRONZE DAGGER-AXE OF THE K'UO TYPE, WITH A K'UEI-DRAGON DESIGN ON THE HEEL (7'5 IN. LONG; 3'4 IN. WIDE); (RIGHT) A BRONZE DAGGER-AXE OF SIMILAR TYPE WITH NARROWER BLADE, AND A DESIGN REPRESENTING A TIGER-LIKE ANIMAL. (7'4 IN. LONG.)

Regarding some of the above photographs, which illustrate Bishop White's article on the opposite page, a few further details may be added from his descriptive notes. "One of the pictographs on the adze, or celt, in Figs. 13 and 14, is that of an animal with striped body, wide-open jaws, a horn, and a long tail. Usually this design is known as the *k'uei* dragon, but the pictograph is more like a tiger. This celt must have been hafted on a wooden base so that the design would not be hidden, and probably attached by thongs wound round the thicker end

and the centre. The condition of the corrosion at the centre points to this.—In the left-hand axe in Fig. 20 the heel was fitted to its handle by a cleft in the shaft, and there fastened by thongs strung through holes pierced in the heel and blade. The design, deeply sunk in the heel on both sides, was that of a scaly monster, generally known as the *k'uei* dragon. In the right-hand axe (in Fig. 20) the designs on the heel differed on the two sides. That shown is probably a tiger, though if the legs were not so long it would be like a *k'uei* dragon."

## THE GERMAN NAVY TO-DAY: A FORCE WHICH GERMANY

## CLAIMS SHOULD EQUAL 35 PER CENT. OF BRITISH TONNAGE.



ONE OF FIVE PRE-DREADNIGHTS ALLOWED TO GERMANY UNDER THE VERSAILLES TREATY: THE OLD BATTLESHIP "SCHLESWIG-HOLSTEIN" FLYING A VICE-ADMIRAL'S FLAG, AT GUNNEY PRACTICE DURING NAVAL MANOEUVRES.



ANOTHER OF THE GERMAN PRE-DREADNIGHT BATTLESHIPS PERMITTED BY TREATY: THE "SCHLESSEN" TRAVELLING FULL STEAM AHEAD.



THE GERMAN BATTLESHIP "HESSEN" SEEN THROUGH A PORT-HOLE IN A TORPEDO-BOAT: ALSO ONE OF THE FIVE TREATY PRE-DREADNIGHTS.

AN AUXILIARY CRAFT AT SPEED: ONE OF THE GERMAN NAVY'S THIRTEEN MOTOR PATROL VESSELS (ABOUT 20 TONS) PASSING THE FLEET TENDER "RELA" (PARTLY SEEN IN THE FOREGROUND).



GERMAN MINE-SWEEPING EXERCISES IN THE BALTIC: THE FLOTILLA-LEADER "M126" STEAMING AT FULL SPEED AHEAD.



ONE OF FIVE POST-WAR GOOD-TON CRUISERS, WHICH CARRY NINE 6-INCH GUNS, BUILT ACCORDING TO TREATY LIMITATIONS: THE "LEIPZIG"—A STARBOARD SIDE VIEW, SHOWING THE STERN ON THE LEFT.



BRITISH INTEREST IN A MODERN GERMAN WARSHIP: THE "KÖNIGSBERG," ANOTHER OF THE POST-WAR CRUISERS, ENTERING PORTSMOUTH HARBOUR DURING A NAVAL VISIT, WITH HER CREW PARADED ON DECK.

During his recent statement in the House of Commons describing his conversation with Herr Hitler in Berlin, Sir John Simon mentioned that in regard to naval armaments Germany claimed, with certain reserves, 35 per cent. of British tonnage. We illustrate here some representative ships of the existing German Fleet, with types of personnel among the crews. In this connection it is interesting to recall the naval provisions of the Versailles Treaty, a matter on which the latest edition of "The Statesman's Year-Book" says: "The Treaty allows to the German Government the

right of maintaining a navy, recruited and maintained on a volunteer basis. The fleet consists of five pre-Dreadnoughts completed between 1906 and 1908, each displacing approximately 13,000 tons and mounting four 11-inch and from twelve to fourteen 6.7 or 6-inch guns. These are the 'Hannover,' 'Hessen,' 'Schlesien,' 'Elber,' and 'Schleswig-Holstein.' . . . The 26-knot battleships 'Deutschland' and 'Admiral Scheer,' each of 10,000 tons, driven by Diesel engines, have now been completed. Each is armed with six 11-inch and eight 6-inch guns, and is claimed to have a radius of action of 10,000

(Continued above.)

(Continued)  
miles at 20 knots. A third ship of this type was laid down in October 1932. It was proposed to lay down a fourth unit in 1934. These vessels are officially rated as 'armoured ships.' The cruisers include the 'Berlin' (1904), the still older 'Amazon' and 'Hannover'; the 'Emden' (completed 1925); the 'Königsberg,' 'Karlshruhe,' 'Köln,' and 'Leipzig,' completed 1929-1931, armed with nine 6-inch guns. By treaty the cruisers built since the war are limited to a standard displacement of 6000 tons. There are also 32 destroyers and torpedo-boats. . . . No submarines or naval aircraft are permitted." The 10,000-ton armoured ships are the famous "pocket battleships," which caused so much stir in naval circles. The third of them, the "Admiral Graf Spee," was launched last June; the fourth, "Ersatz Elsass," is building at Kiel, and it was recently stated that a fifth, the "Ersatz Hannover," has been laid down at Wilhelmshaven. A new 6000-ton cruiser, the "Nürnberg," with nine 5.9-in. guns, was launched last December.



THE FIRST OF THE FAMOUS GERMAN "POCKET BATTLESHIPS," OFFICIALLY RATED AS "ARMoured SHIPS": THE 10,000-TON "DEUTSCHLAND," CARRYING SIX 11-INCH GUNS, LEAVING KIEL ON HER TRIALS; WITH THE GUNNERY SHIP "BREMER" IN THE BACKGROUND.



TYPES OF PRESENT-DAY PERSONNEL IN THE GERMAN NAVY: THE CREW OF A BIG LAUNCH (OF A SIZE CARRIED ONLY BY THE BATTLESHIPS "SCHLESWIG-HOLSTEIN" AND "SCHLESSEN"), WITH TWO MEN AT EACH OAR, TRAINING FOR A RACE.



## THE WORLD OF SCIENCE.



### GIANT TORTOISES: AND THEIR PUZZLING DISTRIBUTION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE recent announcement that a specimen of Porter's blackish tortoise had been added to the collections at the Gardens of the Zoological Society was probably regarded, by those who read that announcement, as "nothing to make a fuss

tortoises, and finally to the "flippers" of the marine species, recalling those of penguins, sea-lions, and the whale tribe. The history of these aquatic types embraces so many remarkable features that I must speak of them in more detail on another occasion.

Why is it that there are now no giant tortoises to be found except on islands? The Pliocene deposits of the South of France have yielded remains of a species (*Testudo perpinniana*) with a shell 4 ft. long. The shell of the Indian species of the Siwaliks measured nearly 7 ft. long; and remains have been found of giant fossil species in North America and Patagonia. But the giants of our own time, mostly now exterminated by man, are all found on two widely sundered groups of islands. There seems to be only one possible explanation to account for their presence there, since access by swimming must be ruled out. And that is that they must have been spread over a once continuous land surface, and then become marooned by submergence. And we have abundant evidence to show that oceanic islands have generally been formed in this way, though some owe their origin to volcanic

on one trip, as many as 6000! Altogether 30,000 were transported into Mauritius within the space of eighteen months!

By a fortunate chance, this practice of taking tortoises from one island and depositing them on another, more accessible, resulted in many "escapes," and of these some survive to-day. Porter's black tortoise, a native of the Galapagos, is an illustration of this. Captain Porter in 1813 took away a large number of young specimens, and distributed them among the chiefs of the Fiji Islands. Many, fortunately, escaped into the wilds and bred there. During long years, victims of these forays have turned up in unexpected places, and thus have afforded us knowledge which otherwise would have been lost.

These are not, however, just so many big tortoises. Each island had its own species, affording us, from this fact, an insight into the effects of isolation in the formation of new species, though all the peculiarities they present cannot be attributed to this cause. For the most part they present no very conspicuous differences in their general appearance. But there are some very striking exceptions. Take, for example, the Abingdon Island tortoise, *Testudo abingdoni*. All other species, save the nearly related *T. daudini* and Porter's blackish tortoise, have the front of the shell open no wider than is sufficient to allow the head and neck and fore-legs to be drawn in for protection; but in these the shell has an

extremely wide aperture, forming a great, open doorway. What causes could have given rise to so strange a departure is beyond our comprehension, for these were not the only species on this island. Another peculiarity they display is the extraordinary thinness of the bony shell. In *T. abingdoni* it is not even properly ossified. Can it be that from their great size these animals were unable to build sufficient bone-material to form a shell of the normal thickness? But a specimen of the other species, to which I have just referred, *T. daudini*, which Lord Rothschild had for many years, was the largest living tortoise known. At the time of its death it weighed 560 lb. and measured 67½ in. over the curve of the shell. What is more remarkable is the fact that these two, sharing this singular development, came from two different islands, so we must attribute the likeness to similar causes, and one of the most important of these is probably a close blood-relationship.



A GIANT TORTOISE, WHICH, IN CONTRAST TO THE SADDLE-BACKED SPECIES ILLUSTRATED BELOW, HAS A COMPARATIVELY RESTRICTED OPENING AT THE FRONT OF THE SHELL: A SPECIMEN OF *TESTUDO ELEPHANTINA* FROM NORTH ALDABRA ISLAND, IN THE INDIAN OCEAN; WEIGHING 870 LB.

*Testudo elephantina*, it may be noted, though exterminated on Aldabra Island, is still to be found in the Seychelles, introduced there by planters and kept in a state of semi-domestication.

about." But it really was an event of very special interest. For, in the first place, this is one of the giant tortoises whose history makes sad reading; and, in the second, the tortoises are among the most remarkable of living animals, as I hope to show.

First let me say something of their history. How has this "giantism" come about? Of course, the term "giant" is a relative one. A flea half an inch long would be a "giant." We speak, then, of certain species as "giant" tortoises because they so greatly exceed our conception of the size "suitable for a tortoise," that conception being based on our knowledge that the different kinds of tortoises, the world over, as may be seen in any museum, do not exceed, on the average, 12 inches in length. When we come to the marine species, the turtles, however, we find two—the green, and the leathery turtle—which rival or even exceed the land giants in point of size.

This mention of turtles brings to mind two aspects of this theme of "tortoises" well worth bearing in mind when inspecting the tortoise tribe at the "Zoo," or in, say, the British Museum of Natural History. The matter of their range in size is one. The other, concerning their habitat, is even more noteworthy. We are apt to think of the tortoises as creatures leading dull, uneventful lives, save for the annual outing in search of mates. Yet, for all this, they can no more escape the consequence of their mode of life than can any other member of the animal kingdom. Force of circumstances, or idiosyncrasies in their choice of food, have, in the course of countless generations, led to changed habits. They have spread far and wide over the earth's surface. Some, at last, took to the water, and gave us the race of "pond tortoises." From inland ponds and streams it was but natural that some should at last reach the estuaries, and finally the open sea. In the train of this migration from the land to the water followed profound changes in their structure, more especially in regard to their fore-limbs. The stumpy feet of the land tortoise gave place to the webbed feet of the pond and river



ONE OF THE MOST REMARKABLE OF THE GIANT TORTOISES, A TYPE OF REPTILE WHICH HAS SURVIVED IN REMOTE ISLANDS: THE SADDLE-BACKED GIANT TORTOISE (*TESTUDO EPHIPPIMUM*), NOW ONLY REPRESENTED BY A FEW SPECIMENS ON DUNCAN ISLAND; MADE NOTEWORTHY BY THE THINNESS OF ITS SHELL AND THE LARGE OPENING IN FRONT.

Photograph by D. Sed-Smith.

action. The most famous are those of the Galapagos group—*galapago* being one of the Spanish names for a tortoise—of the west coast of South America. All the other "tortoise islands" are in the Indian Ocean—the Aldabra group, N.W. of Madagascar, the Mascarene group—Reunion, Mauritius, and Rodriguez—the Amirantes, and the Seychelles. On all these islands they swarmed, till they came, one by one, to be explored by mariners. The accounts left by the early voyagers tell a sorry story of the ruthless way in which they exploited this new source of food. The French traveller Leguat tells us that in Rodriguez the tortoises covered the ground so thickly that a man might walk a hundred paces or more by stepping from the back of one to that of another. One by one, during the seventeenth and eighteenth centuries, these helpless creatures were attacked by landing-parties and borne off. It was no uncommon thing for vessels leaving Mauritius to carry off a cargo of several hundred at a time. Four vessels were specially engaged in carrying tortoises from Rodriguez to Mauritius, and took,



A GIANT TURTLE, WHICH, IN PLACE OF THE STUMPY FEET SEEN IN THE TORTOISES, HAS DEVELOPED EFFICIENT FLIPPERS: THE HINDER END OF A GIANT LEATHERY TURTLE (*SPARGIS CORIACEA*), STRANDED IN THE SCILLY ISLANDS SOME YEARS AGO, WHICH WEIGHED NEARLY HALF A TON.

## THE STORKS FLY NORTH—AND ARE RINGED: A DANISH ORNITHOLOGIST KEEPS WATCH AND WARD.



BIRDS WHOSE NORTHWARD MIGRATION IS ONE OF THE MOST IMPRESSIVE SIGNS OF RETURNING SPRING IN NORTHERN EUROPE: STORKS ON THEIR HUGE NEST ON A DANISH HOUSE, WHERE THEY MAKE THEIR PRESENCE KNOWN DURING THE BREEDING SEASON BY CLATTERING THEIR BIG BEAKS.



A PARENT STORK RETURNING TO THE NEST: A FINE PHOTOGRAPH SHOWING THE WING-ACTION.



SCIENTIFIC INTEREST IN STORKS: A DANISH ORNITHOLOGIST VISITING A NEST TO RING YOUNG BIRDS.



AN ORNITHOLOGIST VISITING A HUGE NEST CONSTRUCTED BY STORKS ON A ROOF: A HOME TO WHICH THE COUPLE RETURN EACH YEAR AND MAKE ADDITIONS—NOW BIG ENOUGH TO SUPPORT A MAN.



AN ORNITHOLOGIST TAKES PITY ON A YOUNG STORK—AND UTILISES IT: RINGING A BIRD WHICH HAD BEEN THROWN OUT OF THE NEST ON ACCOUNT OF ITS BACKWARDNESS IN LEARNING TO FLY.

THE long annual journey of the storks, which may take them from South Africa to Denmark and back each year, is one of the most interesting examples of bird migration. Our readers may recall that, in September 1933, it was made the subject of a much-discussed experiment in Germany; when the Rossitten ornithological station transported a number of storks from East Prussia to Essen and there released them. It was hoped thereby to gain new data on the part played by heredity in influencing the birds' choice of a migration route. The photographs on this page show the process of ringing young storks, a method which enables the marked birds to be identified in distant lands, and the localities where the northern storks spend the winter and the routes they take in migrating to be deduced. In Holland and Denmark the storks generally put in an appearance about the middle of April. They fly in immense flocks, and on their arrival spread themselves over the country in search of food. During the breeding season the birds keep up a constant clapping and clattering of their big beaks, and this noise sometimes betrays their presence when they are flying at too great a height to be visible to the naked eye.

# "ST. GEORGE OF BORNEO" & HIS "GUARDIAN ANGEL."

BEING AN APPRECIATION OF

"RAJAH BROOKE AND BARONESS BURDETT COUTTS": Edited by OWEN RUTTER.\*

(PUBLISHED BY HUTCHINSON.)

THE romantic, almost legendary, phase of Sir James Brooke's career was nearly over when he first met Miss Angela, later Baroness, Burdett Coutts. At least, it was nearly over when the corre-



JAMES BROOKE (1803-1868): THE FIRST WHITE RAJAH OF SARAWAK—FROM THE PORTRAIT BY GRANT IN THE NATIONAL PORTRAIT GALLERY.

James Brooke, whom Mr. Rutter calls the St. George of Borneo, had a commission in the Indian Army as a young man, and was invalided home after being wounded in the Burmese War. He resigned his commission and sailed to Singapore. Thence he went to Sarawak, and, having defended the people against their native oppressors, was elected their king. To him is due the birth, growth, and present prosperity of Sarawak.

spondence, so ably edited and annotated by Mr. Owen Rutter, begins. His first letter, thanking Miss Coutts for her congratulations on his recent escape from the Chinese and accepting an invitation to dinner, is dated January 14, 1858. They had apparently met before, when the Rajah returned from Borneo in 1847. In 1846 he had obtained from the Sultan of Bruni a deed acknowledging his entire sovereignty of Sarawak. It was, in a sense, the climax of his ambition. How he succeeded "in his aims, with the help of a handful of European officers, how he ended the Dayak head-hunting feuds, swept away tyrants like cobwebs, and, backed by the British Navy, finally cleared the seas of pirates"—all this illustrious chapter in English history belongs to the time before Miss Coutts made the Rajah's acquaintance. He was fifty-five and she forty-four when they began to write to each other. "It was but natural that in his character of St. George of Borneo he should have made an immense appeal to her. He, too, was a righter of wrongs. He had the same ready sympathy for the under-dog as she had. He had set himself to deliver a whole people from tyranny and oppression. She believed that his aims were genuine and his cause was just. Her wealth was the object of much cupidity, but although she was open-handed she was not easily taken in. In her veins ran the Scottish blood of old Thomas Coutts, which gave her shrewdness and caution. She was a sound judge of men and women and of their motives; her letters show that she was a sounder judge than James Brooke; and she believed in him when others doubted."

Her letters also show, some people think, that she was in love with Rajah Brooke. It is even asserted that she wrote to him proposing marriage, which he declined. In the absence of this vital letter we have

only the slenderest indications that Miss Burdett Coutts entertained for the Rajah feelings more tender than admiration, affection, and extreme solicitude. She was always anxious to save him both from others and (when she considered that his generosity outran his prudence) from himself. Yet the curious reticence of Brooke's biographers, who either do not mention Miss Burdett Coutts at all (in spite of the tremendous part she played in the Rajah's life), or briefly refer to her as "a friend," suggests warmer sentiments than those which emerge from the letters.

To Mr. Owen Rutter belongs the credit of discovering them. He believed that they must exist, and they did, to the number of over a thousand. "So far as I could see, Miss Burdett Coutts had kept every letter the Rajah ever wrote to her, and usually she would write on the envelope the subject of the letter and the date of receipt. There were a certain number of her own letters of which she had considered it advisable to keep copies." The letters had not been sorted, nor, apparently, examined: in one of them the editor found a Bank of England note for £30. "Although the letters cover only the last decade of the Rajah's life, that period was a momentous one in Sarawak history, partly because the Rajah was fighting for the recognition and protection of his country—while Miss Burdett Coutts seconded his



MISS ANGELA (LATER BARONESS) BURDETT COUTTS: THE LADY WHOSE CONSTANT FRIENDSHIP WAS OF IMMENSE HELP TO JAMES BROOKE, RAJAH OF SARAWAK.

Miss Burdett Coutts was described by Edward VII., when Prince of Wales, as "after my mother, the most remarkable woman in the kingdom." Her devoted friendship with James Brooke made him call her his Guardian Angel. This portrait appears in the book by permission of S. Burdett-Coutts, Esq.

Reproductions by Courtesy of Hutchinson and Co., Publishers of "Rajah Brooke and Baroness Burdett Coutts."

efforts with every means at her command—and partly because it was during this period that the all-important question of the succession was decided. It is evident that during those years Sarawak might have become a Dutch, Belgian, French, or Italian colony. It was unquestionably due to Miss Burdett Coutts that the territory is to-day a British Protected State, and is still ruled by one of the Brooke family as an independent sovereign.

"The letters are grave and gay in turn. They deal with politics at home and abroad. Great names come into the story. There are records of plans engendered with high hope and frustrated in bitterness; periods of danger which the Rajah's decisive action turned to a triumphant close. And as that unusual relationship between the Rajah and Miss Burdett Coutts matured, it becomes clear how he

consulted her on every affair of State. She was the power behind his throne; but in his lighter moments he would send her pressed flowers, rhymes, and riddles."

According to present-day standards the friendship did not mature very quickly—at least the terms in which it was expressed did not. At the end of a year he is still heading his letters "Dear Miss Coutts," and finishing them "Believe me Yours very truly." The most important matter discussed in the first year is Lord Derby's reception of the deputation urging that Sarawak be made a British Protectorate. His Lordship's attitude was most unfavourable: he doubted whether Sarawak "was of the importance which the gentlemen present seemed to attribute to it." This verdict was bitterly disappointing, coming as it did after the Rajah's Manchester speech, pleading for the Protectorate with an eloquence that still stirs us. "My tale is told. I will only say that for myself I am as nothing, for what is a handful of dust compared to the destiny of a people?" "It was probably this speech," says Mr. Rutter, "which first induced Miss Burdett Coutts to take that active interest in the affairs of Sarawak which lasted until the Rajah's death."

She soon gave eloquent testimony to that interest. The Government of Sarawak needed a loan of £5000, and Miss Burdett Coutts provided it. "I cannot help announcing to you that your loan has discharged the debts of the Government and with them a load of care from my mind and my nephew's," the Rajah wrote. His next concern was to find himself a house in Devonshire. "I long to be settled quite as much as I once longed to roam." He settled on Burrator, just under Dartmoor and only twenty-five miles from Torquay, where Miss Coutts had a house.

Her next benefaction to Sarawak and its Rajah was the gift of a steamer which could, on occasion, act as gun-boat. This was a thing he had always longed for. "Will you . . . give me the name, as it is to be cast on the Bell—Rainbow—Heartsease—or other pretty and translatable name?" he wrote to Miss Coutts. "Heartsease" seems an odd name for a potential gun-boat; *Rainbow* was decided upon. Miss Coutts interested herself tirelessly on his behalf. Before the bestowal of the steamer, she had taken a hand in the organisation of the Testimonial, which, when complete, benefited the Rajah to the sum of over £8000. The Government of Sarawak could not be maintained without assistance from outside. Hence his continual overtures to other countries soliciting a

(Continued on page 664.)



RAJAH BROOKE IN 1860: A PHOTOGRAPH TAKEN EIGHT YEARS BEFORE HIS DEATH.

\* "Rajah Brooke and Baroness Burdett Coutts: Consisting of the Letters from Sir James Brooke, first White Rajah of Sarawak, to Miss Angela (afterwards Baroness) Burdett Coutts." Edited, and with a Running Commentary Throughout, by Owen Rutter. Foreword by Her Highness the Raneë Margaret of Sarawak. With seventeen illustrations. (Hutchinson and Co.; 18s.)

(Maul and Polyblank.)

## THE SHAKESPEARE FESTIVAL: SOME LITTLE-KNOWN PORTRAITS OF THE POET.

COPYRIGHT PHOTOGRAPHS FROM THE COLLECTION OF MR. M. H. SPIELMANN, F.S.A.



1. A PORTRAIT IN THE POSSESSION OF THE DUKE OF LEEDS, AT HORNBY CASTLE.



2. A PORTRAIT IN THE POSSESSION OF THE EARL OF WARWICK, AT WARWICK CASTLE.



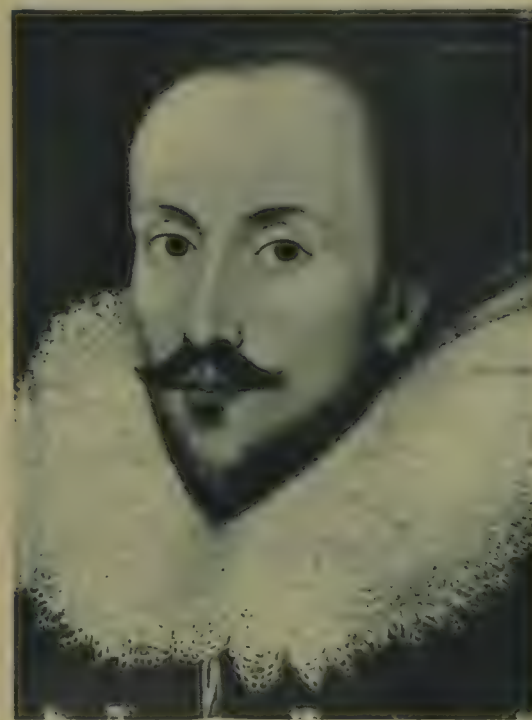
3. "SHAKESPEARE IN HIS STUDY," BY J. F. RIGAUD, R.A. (1742-1810), OWNED BY THE DUKE OF SUTHERLAND.



4. A COPY OF THE CHANDOS PORTRAIT, OWNED BY THE MARQUESS OF BATH, AT LONGLEAT.



5. WITH SHAKESPEARE'S COAT-OF-ARMS—PROBABLY AN ADDITION: THE BURDETT COUTTS PORTRAIT NO. 1.



6. THE BURDETT COUTTS "ZUCCARO PORTRAIT" (SO CALLED), IN THE FOLGER LIBRARY, WASHINGTON.



7. KNELLER'S COPY OF THE CHANDOS PORTRAIT FOR PRESENTATION TO DRYDEN—OWNED BY EARL FITZWILLIAM.

THE recurrence of the Shakespeare Birthday celebrations at Stratford-on-Avon, on April 23, affords a suitable opportunity to reproduce some of the most interesting among the less-known portraits. These examples come from Mr. M. H. Spielmann's unique collection—mainly photographs of nearly all the portraits of Shakespeare, in painting and sculpture. A few details may be added from his notes (here numbered as the illustrations): "(1) It has been hazarded that this is the lost portrait of which John Evelyn speaks, but no evidence has been adduced.—(2) A painting shown at the Manchester Art Treasures Exhibition in 1857.—(4) A smooth but rather original copy of the Chandos portrait, with addition of drapery.—(5) This painting, now in the Folger Memorial Library at Washington, is without a history.—(6) If by Zuccaro, this portrait cannot be of Shakespeare (born 1564), as Zuccaro came to England in 1574 and 'did not stay long.'—(7) Sir Godfrey Kneller's dignified version of the Chandos portrait painted for presentation to Dryden, who acknowledged it in his 'Fourteenth Epistle.'—(8) A picture formerly claimed to have been 'put in Knowle by Buckhurst, Earl of Dorset, during the reign of Queen Elizabeth.'" Elsewhere Mr. Spielmann has suggested, regarding No. 5, that the coat-of-arms (the crux of its authenticity) is almost certainly a later addition. The number 37 below it, if meaning Shakespeare's age, would give the date as 1601.



8. A "REPETITION" OF THE CHANDOS PORTRAIT, IN THE POSSESSION OF LORD SACKVILLE AT KNOWLE.

# FRANCE, BRITAIN, AND ITALY IN CONCLAVE AT STRESA : PERSONALITIES ; AND THE CONFERENCE HALL ON ISOLA BELLA.



SIGNOR MUSSOLINI ARRIVES BY AIR: HIS TRI-ENGINE SEAPLANE AT REST ON LAKE MAGGIORE BETWEEN STRESA AND ISOLA BELLA (ONE OF THE BORROMEAN ISLANDS), CHOSEN AS THE PLACE OF MEETING.



THE HEAD OF THE ITALIAN GOVERNMENT, WHO PRESIDED AT THE CONFERENCE: SIGNOR MUSSOLINI (CENTRE OF GROUP ON RIGHT) AFTER LANDING ON ISOLA BELLA FROM HIS SEAPLANE (IN LEFT BACKGROUND).



THE BRITISH PREMIER AND THE ITALIAN "DICTATOR": MR. MACDONALD WITH SIGNOR MUSSOLINI, WHO HAD JUST WELCOMED HIM ON HIS ARRIVAL AT STRESA STATION, LEAVING FOR ISOLA BELLA.



THE SCENE OF THE CONFERENCE: THE MUSIC SALOON (NOW RENAMED THE CONFERENCE HALL) IN THE BORROMEO CASTLE, ADORNED WITH PAINTINGS BY TEMPESTA, TO WHICH OTHER WORKS OF ART WERE ADDED FOR THE OCCASION.



DELEGATES AT PALLANZA TO VISIT FIELD-MARSHAL CADORNA'S MONUMENT: MR. MACDONALD (SECOND FROM LEFT) WITH M. FLANDIN (FRENCH PREMIER; SECOND FROM RIGHT) AND M. LAVAL (FRENCH FOREIGN MINISTER; EXTREME RIGHT).

The Stresa Conference on the European situation, which brought together for the first time the Premiers and Foreign Secretaries of Great Britain, Italy, and France, began on April 11 and ended on the 14th, when (as noted on our front page) a joint *communiqué* was issued giving details of the discussions and stating that the delegates "found themselves in complete agreement." The Conference took place in the Borromeo Castle on Isola Bella, one of the Borromeo islands in Lake Maggiore, and the meetings were held in the Music Saloon, henceforth to be called the Conference Hall. This fine chamber contains fifty paintings by



THE BRITISH PRIME MINISTER RECEIVED WITH THE FASCIST SALUTE ON HIS ARRIVAL FOR THE CONFERENCE ON THE ISLAND OF ISOLA BELLA: MR. RAMSAY MACDONALD COMING ASHORE TO ATTEND THE MOMENTOUS MEETING.

Pieter Molyn the Younger (1632-1701), known from his storm pictures as Tempesta, who was sheltered by Count Vitaliano Borromeo when he had fled from Genoa, falsely accused of murdering his wife. In honour of the Conference the Borromeo family brought to the Castle for the occasion many art treasures from their palace in Milan, including works by Titian and Leonardo. Signor Mussolini, who presided at the Conference, reached Stresa by seaplane. After the first session the British and French delegates visited Pallanza, on the opposite shore of the lake, and laid wreaths at the monument of Field-Marshal Cadorna.

# THE CORREGGIO QUATERCENTENARY: MASTERPIECES TO BE SEEN IN PARMA.

PHOTOGRAPHS BY COURTESY OF E.N.I.T.



CORREGGIOS ON A CEILING IN THE CONVENT OF SAN PAOLO, PARMA.



A CORREGGIO FRESCO IN THE CHURCH OF SAN GIOVANNI.



THE "MADONNA DELLA SCALA" IN THE PINACOTECA, PARMA.



THE "MADONNA DELLA SCODELLA" PINACOTECA, PARMA.



THE "MADONNA DI SAN GIROLAMO" PINACOTECA, PARMA.



"THE DEPOSITION FROM THE CROSS" (DETAIL); PINACOTECA, PARMA.



"THE MARTYRDOM OF SAINT PLACIDIUS AND SAINT FLAVIA"; PINACOTECA, PARMA.

In commemoration of the fourth centenary of the death of its great citizen Antonio Allegri, better known as Correggio, the city of Parma is gathering together from other Italian cities and from abroad a number of the artist's finest pictures; and, for the time being, these will swell the number of the masterpieces by Correggio which are ordinarily to be seen in Parma. The exhibition will remain open from April 21 to October 28. Two early works by the master have been lent by the Uffizi Gallery;

and others by the Louvre (including the "Antiope"), the Naples Museum, the Art Galleries of Modena and of Milan, and the Galleria Doria at Rome. Outstanding among the work of Correggio ordinarily to be seen at Parma are his decoration of the octagonal dome of the Cathedral—a fresco representing the Assumption; the dome of the church of San Giovanni Evangelista, decorated by him with frescoes of Christ in glory, in 1521-23; and his frescoes in the Convent of San Paolo.

# THE CAMERA AS RECORDER: NEWS OF THE WEEK IN PICTURES.



THE FIRST TAIL-LESS HORSE TO RACE: CORON, LADY BROOKE'S TWO-YEAR-OLD COLT, IN THE SADDLING RING AT WORCESTER; WEARING THE SPECIAL BLANKET WHICH HIDES HIS TAIL-LESS CONDITION.

Considerable interest and amusement were aroused when Coron, believed to be the only race-horse without a tail to be put into serious training, ran at Worcester on April 12. He did not secure a place. Coron is a two-year-old colt, by Coronach out of Fair Aberdonian. Not only is he without a tail, but he has not even the stump from which, normally, the



CORON, GRACEFUL OF LINES AND OF ACTION, IN SPITE OF HIS DEFICIENCY: THE STRANGE SON OF THE GREAT CORONACH GALLOPING TO THE STARTING-POST AT WORCESTER, WHERE, HOWEVER, HE WAS UNPLACED.

tail grows. Yet, apart from this defect, Coron is a beautiful colt, with graceful lines and perfect action. His sire was the famous horse which won the Derby in 1926 for Lord Woolavington. A tail, it may be observed, is a useful piece of equipment to a horse, for with its aid he is able to keep balanced when going round bends. The course at Worcester, was, however, nearly straight.



A NEW STEP IN MARINE AERONAUTICS: THE NEW "SEAPLANE-AUTOGIRO" BUILT BY SHORTT BROTHERS UNDERGOING TESTS AT ROCHESTER.

Successful trials were carried out recently at Messrs. Shortt Brothers' works at Rochester, Kent, of an autogiro fitted with floats, enabling it to alight on the water. The tests were carried out by Señor Cierva, the inventor of the autogiro. The machine is an experimental type, and still undergoing tests as we write, so no details are forthcoming about her performance. She is the first "seaplane-autogiro" to be built.



THE KING'S BARGEMASTER INSPECTING THE ROYAL BARGE IN ITS BOAT-HOUSE: A PRELIMINARY TO ITS POSSIBLE USE IN THE SILVER JUBILEE CELEBRATIONS.

It was stated recently that the King's Barge Master had inspected the Royal Barge in its boat-house at Datchet and had passed her as being fit for service after comparatively slight repairs. There is to be a spectacular Pageant on the Thames on May 10, and, as we go to press, it is understood that the Barge may play a part in this. Its great historical interest would make its use in the Jubilee celebrations particularly appropriate.



TRAINING POLICE MOTORISTS FOR AN EMERGENCY: PROJECTING A DUMMY FIGURE INTO THE ROAD BEFORE AN ONCOMING POLICE MOTOR-CAR BY MEANS OF A CATAPULT—SIMULATING AN ERRING PEDESTRIAN.

A correspondent notes of the above photograph: "Young policemen are being given extensive training now in every aspect of road work and traffic control, in order that they may be able correctly to enforce the Highway Code. The photograph shows a novel method of teaching

control of a car in extreme emergency—a catapult at the side of the road projects a dummy figure in the path of the oncoming car." Thereby the speed of the driver's reactions, and also, of course, the efficiency of the car's brakes, are tested at one time.

JERICO POTTERY  
OF 1500 B.C.  
(MIDDLE BRONZE  
AGE I.):  
A PERFECT  
GOBLET WITH  
PEDESTAL BASE  
AND COLLAR.  
(190 MM. HIGH.)

THESE examples of Bronze Age pottery from the site of ancient Jericho, found during Professor Garstang's fourth season of excavations, are of special interest in view of his new discoveries there, recently announced, including the head of a Neolithic cult image from a lower stratum beneath 21 ft. of Eronze Age deposits. The results of the fourth

UNPARALLELED AT THE TIME  
OF ITS DISCOVERY: THE  
UNIQUE JERICO RHYTON  
(212 MM. HIGH)—A HUMAN-  
HEADED VASE, WITH BEARD  
INDICATED BY PIN-PRICKS,  
POSSIBLY PORTRAYING A HYKSOS  
TYPE. (1650 B.C., MIDDLE  
BRONZE AGE II.)

A LARGE JERICO  
BOWL WITH RING  
BASE AND PLAIN  
RIM, ALMOST  
PERFECT.  
(1600 B.C., MIDDLE  
BRONZE AGE II.)

season's work were described by Professor Garstang in an illustrated article in our issue of December 16, 1933. Among the photographs then reproduced was one showing another aspect of the human-headed rhyton seen above in the upper right-hand illustration. The embodiment of a human face in a pottery vessel was exemplified in our issue of April 6, we may recall, by a vase-pedestal lately found at Vidra, in Rumania, on a prehistoric site dated between 2500 and 1800 B.C.

A JERICO VESSEL WITH  
A NECK OF SHAMROCK  
PATTERN: A JUG WITH  
A TRIPLE HANDLE, DATING  
FROM 1600 B.C. (MIDDLE  
BRONZE AGE II.)—A PERFECT  
SPECIMEN. (117 MM. HIGH.)

A LARGE JUG (300 MM. HIGH)  
WITH ONE SMALL HANDLE, A  
SPOUT, AND A TRIPLE LOOPED  
BASE: A JERICO VESSEL OF  
1650 B.C., MIDDLE BRONZE  
AGE II.

## DISCOVERIES AT JERICO: BRONZE AGE POTTERY VESSELS IN THEIR ACTUAL COLOURS, INCLUDING A UNIQUE HUMAN-HEADED RHYTON.

By COURTESY OF PROF. JOHN GARSTANG, F.S.A., DIRECTOR OF JERICO EXCAVATIONS; PROFESSOR OF ARCHEOLOGY, LIVERPOOL UNIVERSITY; FORMERLY DIRECTOR, PALESTINE ANTIQUITIES.



THE TOWER OF LONDON: THE SCENE OF A PAGEANT TO BE STAGED IN THE WESTERN MOAT DURING THE SILVER JUBILEE CELEBRATIONS,  
RE-ENACTING SOME OF THE STIRRING EVENTS THAT HAVE MADE THE TOWER FAMOUS IN HISTORY.

For the first time in history, the Tower of London is to be the scene of a pageant. Permission has been granted by the Constable of the Tower; and this unique privilege has been obtained because the pageant is sponsored by the Council for the Improvement of Tower Hill—a body whose aim it is to better the amenities around the Tower. The pageant, which will be held from May 25 to June 8, so forming part of the Royal Silver Jubilee celebrations, will be staged in the western moat. Fifteen

episodes are to be included, ranging from the year 1140 to 1935 and all illustrating the history of the Tower or the City of London. "Among the set scenes," according to "The Times," "is a 'Military Display Given in Merchant Taylors' Hall by the Gentlemen of the Artillery Garden,' played by members of the H.A.C. This will be a shortened version of the actual display given before the Lord Mayor and City Councillors in 1930, when an appeal was made to the Lord Mayor for the

grant of a piece of land on which to exercise in arms. In 1641 a piece of land in Finsbury, which the H.A.C. still use, was granted. Other episodes will show the Canterbury Pilgrims in London; the return of Henry V. from Agincourt; jousting in Smithfield; the murder of the Princes in the Tower; May Day revels in the reign of Elizabeth; a cricket match in 1739 between the Londoners and the Gentlemen of Kent—at this period curved cricket bats like hockey sticks were used,

and the scorers stood at silly point cutting notches in a stick to keep count of the runs; and the history of the Royal Fusiliers from 1665 to 1935. The Royal Fusiliers, who will present this episode, will be on duty in the Tower for guard and other duties in connection with the Jubilee celebrations." In addition, there is to be a scene of the Great Fire of London. More than two thousand performers are expected to take part, including many members of dramatic societies.

FROM THE WATER-COLOUR DRAWING SPECIALLY DONE FOR "THE ILLUSTRATED LONDON NEWS" BY G. G. WOODWARD.

# BOOTH'S

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*Distilled by*  
**BOOTH'S**



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**TIME**

## THE LINER "AQUITANIA" STUCK ON A SUBMERGED FOREST!



AN ATTEMPT TO REFLOAT THE 45,000-TON CUNARDER "AQUITANIA," WHICH WENT AGROUND ON THORNE KNOLL WHEN TURNING INTO SOUTHAMPTON WATER AND WAS THERE FOR TWENTY-FIVE HOURS: AN AIR-VIEW OF TUGS STRAINING TO TOW HER INTO THE DEEP WATER CHANNEL.

A problem resulting from the huge area presented to the wind by super-liners was recalled when the "Majestic" was "held" against the quay at Southampton by a 60-m.p.h. cross-wind, a situation illustrated in our issue of March 2 last. It again came to the fore on April 10, for the "Aquitania," proceeding up Southampton Water, was caught by the strong wind as she turned from the Solent into the deep water channel off the Brambles between Bourne Gap and Calshot Light, and was carried on to a bank. The tide was then almost at the full, and, as the water receded, the vessel's bow became fast on the bank and was seen to be considerably higher than the stern.

Most of her passengers were landed at Southampton by tender; a few stayed the night on board. After the liner had been on the bank for twenty-five hours, the combined efforts of a fleet of tugs and her own propellers succeeded in getting her into deep water again. Thorne Knoll, on which she struck, is part of a submerged forest, with shingle and trunks of trees mixed together; and a ship running on this is unlikely to damage her hull unless other complications arise. Afterwards, divers were sent down to inspect the "Aquitania" below water; and it was found that she was undamaged. She was scheduled to sail for New York on April 17.

# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**M. VLADAS KURKAUSKAS.**  
Appointed Governor of Memel Territory by the President of Lithuania, April 5; in succession to M. Novakas, who resigned. Sir John Simon recently stated that the Powers reminded the Lithuanian Government of its responsibilities in Memel.



**MR. A. E. MORGAN.**  
Appointed Principal and Vice-Chancellor of McGill University, Montreal, in succession to the late Sir Arthur Currie. Principal of Hull University College since 1926. Formerly Professor of English, Exeter University College and Sheffield University. He was born in 1886.



**MR. L. W. H. D. BEST, I.C.S.**  
Political Agent in Malakand. Killed near Agra on April 11 during an encounter with the Fakir of Alingar's *lashkar*. Served in Bengal, and at Simla. At the British Legation, Kabul, 1928. Subsequently, Deputy Commissioner, Kohat.



**CAPTAIN AUSTIN HUDSON, M.P.**  
Appointed Parliamentary Secretary, the Ministry of Transport, April 12. M.P. (Conservative) for Hackney North. A junior Lord of the Treasury and Government Whip. Pressure of work has compelled Mr. Hore-Belisha to fill the post, which has been vacant for some time.



**MR. W. WYATT-PAINE.**  
Stipendiary magistrate at East Ham since 1925; and a lawyer of great learning. Died April 12; aged eighty. Edited "Chitty on Contracts," "Clerk and Lindsell on Torts," "Maxwell on the Interpretation of Statutes," and "Bullen and Leake."



**THE DEATH OF A FAMOUS SOLDIER:  
THE LATE LORD DUNDONALD.**

Lieutenant-General the Earl of Dundonald died on April 12; aged eighty-two. His military career began with varied service in Egypt in 1884-85. Commanded a mounted Brigade in South Africa. The first to enter Ladysmith at the relief.



**THE DUKE AND DUCHESS OF KENT IN PARIS ON THEIR RETURN FROM THEIR HONEYMOON: T.R.H. WITH PRINCESS MARINA'S FATHER, PRINCE NICHOLAS OF GREECE, IN THE RUE DAUNOU, NEAR THE OPERA.**

The Duke and Duchess of Kent arrived in Paris on April 13, on their return journey from the West Indies. It was stated they would stay a few days. Their journey from Vigo was somewhat delayed by the effects of bad weather on the Franco-Spanish frontier. The Pyrenees-Côte d'Argent express was forty minutes late in Paris. The Duke and Duchess lunched with the Duchess's parents, Prince and Princess Nicholas of Greece, on April 13.



**MRS. MACKWORTH PRAED.**  
Well-known Australian novelist. Died April 10; aged eighty-four. Daughter of a former Postmaster-General of Queensland. Her first novel was "An Australian Heroine" (1880). Published novels with Justin McCarthy.



**MR. H. BUCKINGHAM.**  
Mr. Buckingham flew a de Havilland Comet from Croydon to Le Bourget in record time—59 min. It was the machine that took Cathcart-Jones and Waller to Melbourne and back.



**AFTER A NOTABLE FLIGHT IN A TOWED GLIDER: MISS JOAN MEAKIN AT LYPNE ON HER ARRIVAL FROM GERMANY.**

Miss Joan Meakin, a twenty-five-year-old English airwoman landed at Heston on April 12, after being towed 700 miles by aeroplane from Germany. She left Brussels at 9.40 the same morning on the last stage of her journey, reached Lypne at 11.30, and then flew on to Heston. She was towed by Captain J. D. King. The glider was built in Germany. After the towing cable was cast off at Lypne, it became entangled in telephone wires, which were torn down.



**THE HON. MRS. R. ASSHETON.**  
First woman to pass the full examination of the Land Agents' Society. Wife of Mr. Ralph Assheton, M.P., Rushcliffe Division, Nottingham. Examination includes taxation, charges on land, agricultural law, and forestry.



**LORD ELY.**  
Sixth Marquess and Earl. Died April 10; aged eighty. He was a well-known figure at Brighton. Succeeded his brother, 1925. Son of Rev. Lord Adam Loftus, Rector of Magheraculmoney.

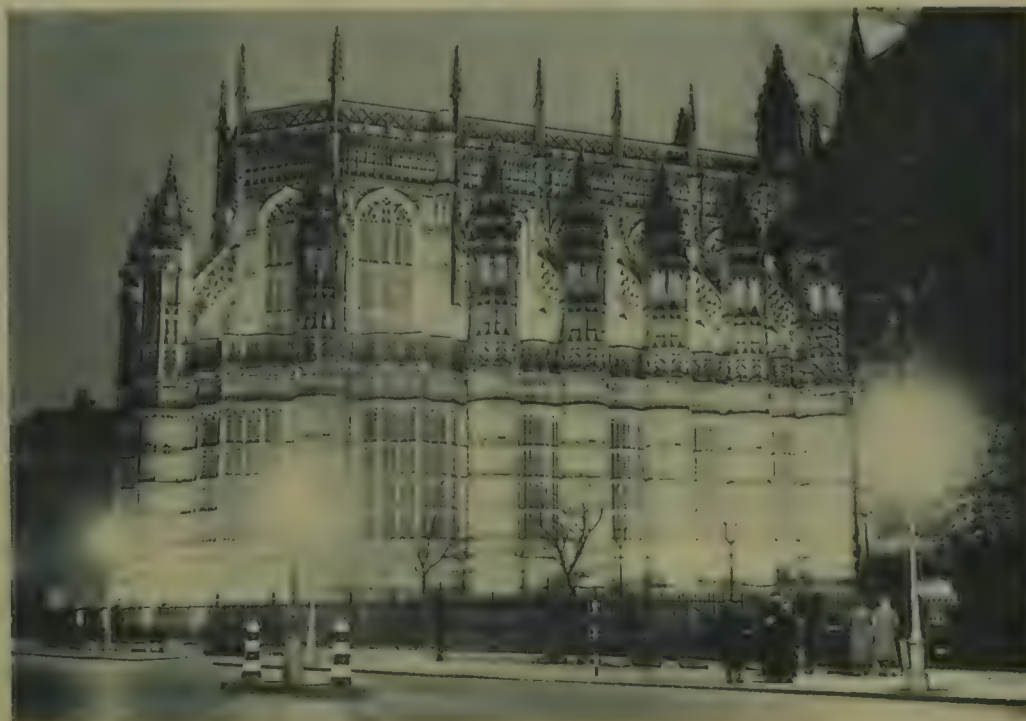
## HENRY VII.'S CHAPEL FLOODLIT: A REHEARSAL FOR THE SILVER JUBILEE.



THE CHAPEL OF KING HENRY VII. AT WESTMINSTER ABBEY FLOODLIT IN REHEARSAL FOR THE KING'S SILVER JUBILEE CELEBRATIONS: A PHOTOGRAPH WITH THE RICHARD CŒUR-DE-LION STATUE IN THE FOREGROUND; AND A CLOSER VIEW, SHOWING THE DELICACY AND BEAUTY OF THE ARCHITECTURE WELL REVEALED BY THE LIGHTING.

ON the night of April 12 a rehearsal was held of the floodlighting of Henry VII.'s Chapel, Westminster Abbey, which is to be officially floodlit during the Jubilee celebrations. This superb chapel, built in 1503-19, the finest example in this country of late-Perpendicular architecture, has recently been cleaned and repaired under the direction of Mr. Walter Tapper, R.A., and the delicate beauty of its exterior will, therefore, be particularly well revealed by the floodlighting. Henry VII. intended the building to be a mausoleum for himself and his successors, but his wishes have not been fully realised. His own

*[Continued opposite.]*



noble monument, within its tall bronze grille, is the central object, and nine other Sovereigns are buried there (the last being George II.), but six of them have no monument or inscription. The marvellous fan-tracery vaulting of the chapel has also been thoroughly cleaned, and the numerous very interesting statues, representing for the most part saints, martyrs, and kings, which stand in niches around its sides have received special attention. A new altar of Our Lady is now being fitted in the chapel—one of the few alterations to be made in the arrangements in recent times.

## A WINDOW ON THE WORLD: NEWS ITEMS OF THE MOMENT.



THE KARACHI RIOTS, IN WHICH BRITISH TROOPS WERE OBLIGED TO FIRE ON A MOSLEM MOB, KILLING 47 PEOPLE AND INJURING 134: MOSLEM FANATICS CONGREGATING TO CARRY IN PROCESSION THE BODY OF A MAN EXECUTED FOR MURDER.

Forty-seven people were killed and 134 injured, 55 slightly, when British troops were obliged to fire on an infuriated Moslem mob at Karachi on March 19. The mob was intent on carrying into the city the body of a Moslem named Abdul Kayam, who murdered a Hindu author called Nathuram in the Judicial Commissioner's Court last September. The murderer was hanged in the early morning of March 19, and the body was buried. Thousands of Moslems gathered, disinterred the corpse, and advanced with it towards Karachi, throwing missiles and dispersing the police. Two platoons of the Royal Sussex Regiment faced the mob and tried to check it by advancing with fixed bayonets, which were not used; but when this proved ineffective, they had no alternative but to fire. Had they not done so they would inevitably have been overwhelmed. Their action doubtless saved the Hindu quarters of Karachi from an orgy of slaughter and loot.



THE KARACHI SHOOTING: A FRENZIED CROWD OF OVER 20,000 MOSLEMS CARRYING TOWARDS KARACHI THE CORPSE OF A MURDERER REPRESENTED BY AGITATORS AS A MARTYR.



THE PYRENEES-PARIS EXPRESS AFTER RUNNING OFF THE RAILS NEAR BORDEAUX: A DISASTER IN WHICH THREE, INCLUDING ONE BRITISH SUBJECT, WERE KILLED.

The express train from Irun to Bordeaux ran off the rails on the morning of April 14, near Marcheprime, fifteen miles from Bordeaux. One carriage, which struck a steel standard carrying the overhead high-tension conductor, was smashed, and three passengers were killed. One was Mr. Charles Henry Bailey, of Monkswood, Monmouthshire, who was returning from a fishing holiday in Spain. It was the train on which the Duke and Duchess of Kent travelled on April 13.



THE CITY WELCOMES OFFICERS AND RATINGS OF H.M.A.S. "AUSTRALIA," IN WHICH THE DUKE OF GLOUCESTER RETURNED TO ENGLAND: A MARCH TO THE GUILDHALL.

Officers and ratings of H.M.A.S. "Australia," the cruiser which brought the Duke of Gloucester back to England after his visit to Australia and New Zealand, were received and entertained to luncheon by the Lord Mayor at the Guildhall on April 10. After marching through the City, with the ship's band playing, the company paraded in the Great Hall. A visit to the Tower of London followed.



A PECULIAR POLE-VAULTING MISHAP, FORTUNATELY NOT RESULTING IN INJURY: R. N. BOND'S POLE BREAKS IN MID-AIR AND HE FALLS ON HIS HEAD.

At the Public Schools Sports at the White City, on April 13, R. N. Bond, of Harrow, who was equal second in the pole vault with 10 ft. 6 in., had the alarming experience of breaking a pole while in mid-air. He fell heavily, but happily was not badly hurt. The German boys from Salem won the Sports Challenge Cup, Lancing being second, and Highgate and Rossall tying for third place.

# THE NAVY'S NEW STATION IN THE PERSIAN GULF: BAHREIN ISLAND.



MOHAMMEDAN RELIGIOUS RITES AS PRACTISED AT THE CAPITAL OF BAHREIN, THE CHIEF ISLAND OF THE GROUP: CELEBRATING THE ANNUAL CEREMONY OF MUHARRAM AT THE GATES OF MANAMA.



ROYAL PAGEANTRY IN BAHREIN'S CAPITAL: TROOPS ON THE MARCH THROUGH MANAMA ON THE OCCASION OF A DURBAR AT THE INSTALLATION OF THE PRESENT SHEIKH.

SIR JOHN SIMON stated recently in Parliament that the naval station at Basidu, on the Persian island of Qishm, had not been regularly used since 1911, and that the Government recently decided that British interests in the Persian Gulf would best be served by the transfer of the station to Bahrein, on the Arabian side: accordingly, the Basidu station was being evacuated. Replying to questions, Sir John added that the Persian claim to the Bahrein Islands had not been abandoned, but that the British Government, who had been in close treaty relations with the rulers of Bahrein since 1820, had never regarded that claim as possessing any validity whatever. The change of station is ascribed

*(Continued below.)*



WELL NO. 1 ANSWERING THE QUESTION, "IS OIL TO BE FOUND ON BAHREIN?" THE FIRST GUSH OF GAS AND OIL, AFTER EIGHT MONTHS OF DRILLING.



THE PRESENT RULER OF THE BAHREIN ISLANDS IN THE PERSIAN GULF: H.E. SHEIKH HAMAD BIN ISA AL KHALIFA, C.S.I., WHO IS IN CLOSE TREATY RELATIONS WITH THE BRITISH GOVERNMENT.



SHOPPING IN THE CAPITAL OF BAHREIN: A TYPICAL STREET BAZAAR SCENE IN MANAMA—A STALL FOR HOUSEHOLD GOODS, WOVEN MATERIALS, AND METAL UTENSILS OF BEAUTIFUL DESIGN AND WORKMANSHIP.

*(Continued.)*

to the transference of the Imperial Airways route to the Arabian side of the Gulf, and to recent commercial developments in that region, notably the discovery of oil. Bahrein is a healthier and pleasanter place than Basidu. A promontory at the north-east corner of the island was purchased last year by the Admiralty. The site is three miles from Manama, the capital, and includes ample space for

recreation. The present ruler of the Bahrein Islands, Sheikh Hamad, was installed in 1932. The Indian Government is represented there by a Political Agent. Sheikh Hamad is keenly interested in the discovery of oil in Bahrein Island by an expedition sent out by the Standard Oil Company of California, to whose courtesy we are indebted for our photographs, reproduced from that company's "Bulletin."



IN March of last year, a little portrait, catalogued as by Jan Vermeer and the property of Mr. Charles E. Carruthers, of the Manor House, Bath-caston, Somerset, appeared at Christie's rooms. It



1. THE NEWLY DISCOVERED PORTRAIT BY VERMEER: DETAIL OF THE PICTURE IN THE CONDITION IN WHICH IT APPEARED IN THE AUCTION-ROOM IN MARCH 1934; COVERED WITH DIRTY VARNISH AND WITH THE PAINT ALL FORMED INTO CONCAVE AREAS WITH BRITTLE EDGES.

was covered with dirty varnish, and the paint beneath had been forced into a series of concave areas with brittle edges. Even then it was an interesting and attractive picture, but the peculiar character of the network of cracks which covered its whole surface made many good judges look upon it with suspicion. It received only a half-hearted reception at a time when the market was not over-anxious to indulge in speculation, and was sold for £504. Several people whose opinion is not to be despised spoke to me, both before and after the sale, and announced with becoming gravity that the new owner would find either that the picture was a modern fake, or that, if it was genuine, it would be difficult to bring it back to anything like its original condition.

Those who saw it in its rather distressed state a year ago will, from Wednesday, May 1, have the opportunity of studying it once again at an Old Master Exhibition at the rooms of Mr. A. F. Reyre, at 22, Old Bond Street, W.1. In the meantime, I am able to publish on the opposite page a photograph of this delicious little portrait as it appears to-day, and take leave to assert that it is from the brush of Jan Vermeer of Delft and none other.

Fig. 1 on this page shows the picture as it appeared in the auction-room. The old lining was stripped away from the back, and it became apparent that a hard glue had been used in the relining instead of the normal composition, had contracted, and was the cause of the cracks. Careful treatment for about six months brought the surface to the condition seen in Fig. 2; a large photograph is before me as I write, but, as space is limited, a portion only is shown here—but that portion is enough to prove that the original paint is intact, and that the only damage, with the

## A PAGE FOR COLLECTORS.

### VERMEER OF DELFT: A NEW DISCOVERY.

By FRANK DAVIS.

exception of two or three insignificant spots, consists of the network of cracks. Those cracks have been carefully filled-in, and no other repainting whatsoever has been necessary. The portrait of this young woman now takes its place—and a worthy place—among the scanty remains of the work of this great seventeenth-century Dutch master.

The dress is ochre, the collar white, the eyes and hair brown, and a blue ribbon on the breast is answered by a blue hair ribbon—all, by the way, typical Vermeer

colourings. This, however, is but a bloodless catalogue of externals: far more subtle, and not less typical, are other virtues—the modelling of the chest and shoulders—a living, breathing girl inhabits this covering—the delicate shadows of nose and eyes—above all, the soft light which illuminates the face. Finally, the lips, not quite shut, which give one the illusion that, were a mirror held up to them for a moment, it would grow misty with the breath of life. A friend of mine insists that the eyes are those of Elisabeth Bergner—a suggestion which is a pretty compliment to the living woman and to her prototype of this portrait: a more academic comparison is to be found in the resemblance between this young woman and the girl who appears in the famous "The Painter in his Studio," which belongs to Count Czernin in Vienna. Both models may very well be one of the artist's daughters.

Vermeer's career is likely to remain an absorbing puzzle for many years to come. When such a picture as this turns up, entirely typical of the man in his maturity, and surely of the period of "The Head of a Girl in a Turban," at the Hague, the most

sceptical critic has little difficulty in accepting it as an obvious link in an already familiar chain of achievement. But the known facts about the painter's life are so scanty, and his personality is so enigmatic, that it is reasonable to suppose that the future still holds some interesting secrets about him. I may be permitted to indicate two circumstances which illustrate the lines upon which research seems likely to advance. One is now a matter of generally accepted fact, the other is as yet undecided. Thus:

(1) It is only comparatively recently that the lovely "Diana and her Nymphs" at the Hague, and the "Coats' Christ in the House of Martha and Mary," were proved to be by Vermeer. Both pictures, with their obviously Italian inspiration, opened up new horizons altogether—it seemed certain that the quiet painter of Delft, who was thought to have had only Karel Fabritius for master, was a man of a much greater calibre than seemed possible. It is now thirteen years since Dr. Borenius pointed out that a picture by Bernardo

Cavallino in the Naples Museum contained a figure from which Vermeer had obviously taken the Christ in the Coats picture. Did Vermeer go to Italy, or did he merely see Italian pictures in Holland?

(2) Certain paintings come to light occasionally which are undoubtedly of the Utrecht School, and which are signed by a Vermeer. I have two in my mind's-eye at the moment which are reminiscent of Terbrugghen. The colourings are more harsh than those of the Vermeer we know, and the handling far less accomplished; nevertheless, they do quite definitely make one think of the Delft painter. Was the great Vermeer painting at Utrecht when he was still in his teens, and are these Terbrugghen-like pictures what have survived of those early student efforts? Alternatively, ought we to adopt what appears to be the usual explanation: that there was a Vermeer working at Utrecht whose name does not appear in the guild lists (mysterious omission!) and who was not Vermeer of Delft? And was it this Vermeer of Utrecht who signed a church interior which would be passed by most people as an Emmanuel de Witte?

We may find the answer to all these speculations within the next generation. In the meantime, we are left with rather less than fifty accepted pictures and the following meagre facts: that Jan Vermeer was born in Delft in 1632; that he became Master of the local Guild of Painters on Dec. 29, 1653; that he died at the age of forty-three in 1675; that he had ten children; and that his baker held some of his pictures as security for his account.

Twenty-one years later, on May 16, 1696, there was an auction of twenty-one of his pictures at Amsterdam—at heartrending prices. For example, the "Maid-servant Pouring Milk" was sold for 175 florins; this masterpiece changed hands again in 1701 for 320 florins. It was acquired for the Rijksmuseum in 1907 from the Six family, with thirty-eight other canvases, for 751,000 florins, and was then valued at between 400,000 and 500,000 florins. Before then it had appeared at other sales—in 1719, 126 florins; in 1765, 560 florins; in 1798, 1550 florins; and in 1813, 2115 florins. Not until after the middle of the nineteenth century was the painter appreciated at his real worth—even the marvellous Czernin picture referred to above was called a De Hoogh.



2. THE NEW VERMEER AFTER PRELIMINARY TREATMENT: DETAIL OF THE PORTRAIT AFTER IT HAD BEEN CLEANED AND RELINED; WITH THE PAINT STILL INTACT, THOUGH CUT UP BY A NETWORK OF CRACKS.

## AN AUCTIONED "UGLY DUCKLING" BECOMES A SWAN: A VERMEER REVEALED.

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"PORTRAIT OF A YOUNG GIRL."—BY JAN VERMEER OF DELFT: THE PRESENT STATE OF THE PAINTING DISCUSSED ON THE OPPOSITE PAGE: A MASTERPIECE WHICH MAY REPRESENT THE ARTIST'S DAUGHTER.

The portrait here reproduced appeared on the London market in March 1934 and changed hands for £504. It is on canvas and measures 12½ by 9½ inches. It can be seen by the public from Wednesday, May 1, at an exhibition of Old Masters' Paintings at the Gallery of Mr. A. F. Reyre, 22, Old Bond Street, W.1. Very careful cleaning, relining, and conservative restoration—as is explained opposite—

has brought this delicious and sensitive portrait of a girl (possibly one of the painter's own daughters) to its present satisfactory condition. It may be pointed out that less than fifty works by Jan Vermeer of Delft (1632-1675) are known to and accepted by serious critics of Dutch seventeenth-century painting. The lines on which future research is likely to develop are indicated in the article on the opposite page.

## BOOKS OF THE DAY.

WE live in a rather questionable world, in so far as it bristles with questions, moral, social, and political; many of them unanswered and some, perhaps, unanswerable. One question asked a good deal of late is: "What are you doing at Easter?" The answer depends, of course, on your tastes, occupation, and place of abode. A townsman will want to go into the country; but a countryman will prefer to come to town. If you work with your brain, you will want to use your arms and legs for a change; whereas, if you live by manual labour, you will like to sit in a theatre or loll in a chair reading a book. In either case, you might decide to remain at home to cultivate your garden and attend to your religious duties. I have some books to mention that will meet several of these requirements.

My first item is quite in the inquisitive tradition—"WHY PICCADILLY?" The Story of the Names of London. By E. Stewart Fay. With Frontispiece (old Charing Cross) and eight Maps (Methuen; 7s. 6d.). As a Londoner of the elder sort, long familiar with its highways and byways, I find in this little book manifold entertainment. It has the advantage of a specific line of inquiry, giving it a thread of continuity and cohesion. Too many such books merely meander about at the author's caprice and lead nowhere in particular. Mr. Fay has a definite purpose and a prescribed locality—the area covered including the City, Westminster, and the southern half of Holborn. The reply to the conundrum propounded in his title, as typical of the rest, is too long to recapitulate in any detail. The central point is that a certain man who, early in the seventeenth century, began his career as a tailor (like Evan Harrington's papa) and evolved into a gentleman, kept a shop thereabouts and made a tidy fortune by "exploiting the new fashion for pickadills" (the ruffled lace collars of the period). The house which he built for himself was nicknamed Pickadilly Hall.

Mr. Fay admits having been stumped by a few names, while other gaps are due to the fact that, to keep the book within reasonable bounds, he has not attempted to explain individually all those derived from inn signs. The harvest that remains is rich enough. "In our journey among London's names," he writes, "we shall span the centuries with the ease of Mr. Wells's Time Machine. We shall move from the mythical King Lud of Ludgate to the Kingsway of Edward VII. Some of the stories will be odd. . . . Some will be amazing, as when we discover Carolina in Pimlico and a thoroughpaced scoundrel in Downing Street." This last discovery, of course, has been a common experience in all epochs among partisans "agin' the Government."

Incidentally, the author warns us that "there will be an Alice-in-Wonderland quality about our journey." Perhaps that is why, on the Looking-Glass principle of eating your cake first and handing it round afterwards, he puts his preface at the end of the book, which he insists is the right place for a foreword or introduction. "Ordinary human beings," he adds, "rarely read a writer's explanation until they have discovered what it is he is explaining." Curiouser and curiouser! I rather suspect that Mr. Fay does not class "the indolent reviewer," with his illicit passion for signposts and short cuts, among "ordinary human beings." I am human enough, however, to hope that he will extend his researches to the suburbs. One suburban place-name, for instance, for which I never discovered an explanation when I dwelt in the vicinity, is that of Gospel Oak.

Mr. Fay's subversive preference for an "afterword" to a foreword is not shared by the author (now deceased) of "THE SPIRIT OF LONDON." By Paul Cohen-Portheim. With coloured Frontispiece and over 140 Photographs (Batsford; 7s. 6d.). "Such a book," he observes at the

outset, "needs a preliminary indication of its character," and he goes on to explain that his object has been to portray and interpret the life of London, its atmosphere and spirit. This book also has a special and distinctive character, for, as the work of a foreigner, it enables us to see ourselves as others see us. The numerous photographs, largely taken by the author himself, show life and movement rather than architectural set pieces. In themselves they present a vivid picture of modern London. As a cosmopolitan, equally familiar with Continental cities, he considered that, while foreign residents here are hospitably treated, our cold and suspicious attitude to the foreign tourist belies the "Come to Britain" campaign. "There should be an organisation, or several (he urges), to look after the visitors. Cities like Berlin and Vienna have their municipal tourist bureaux, where everything is done to facilitate the visitor's stay, while Paris is opening a huge place of a similar sort, the Maison de France. Surely such a thing would be possible in London, too. Could there not be a foreign tourists' club?"

In its external aspect, particularly the picturesque coloured wrapper and the lavish scale of illustration, this last book is accompanied by "THE PARISH CHURCHES OF ENGLAND." By J. Charles Cox, LL.D., F.S.A. Edited, with additional chapters, by Charles Bradley Ford. With a Foreword by the Very Rev. W. R. Inge, D.D., K.C.V.O. With coloured Frontispiece and over 140 Photographs (Batsford; 7s. 6d.). This very attractive book has been expanded and remodelled, "on more human and less purely architectural lines," from Dr. Cox's

while some people can go about enjoying "April's girlish laughter" (or tears) and the promise of spring? In this mood I am filled with envy of one who, not so long ago, if I mistake not, was in similar case to mine—the author of "GONE RAMBLING." By Cecil Roberts. With four colour plates (Hodder and Stoughton; 7s. 6d.). I often used to read reviews by Mr. Roberts, and very good they were, but I like him still better as an interpreter of country life in the Chilterns and as a gossip chronicler of historic associations in that delectable district. The very name of his rural home—Pilgrim Cottage—has a beguiling sound, suggestive alike of travel and tranquillity. Geographically, he does not take us very far afield, but he leads us through many pleasant bypaths of reminiscence and anecdote. "We had intended," he concludes, "to go rambling afar, and we have stepped but a short distance from Pilgrim Cottage. Over those hills and beyond those woods lie villages whose beauty and wealth of legend we have not tapped—a vintage of the years that may yet prove the best at our feast." A hint, I hope, that there is plenty more where that came from.

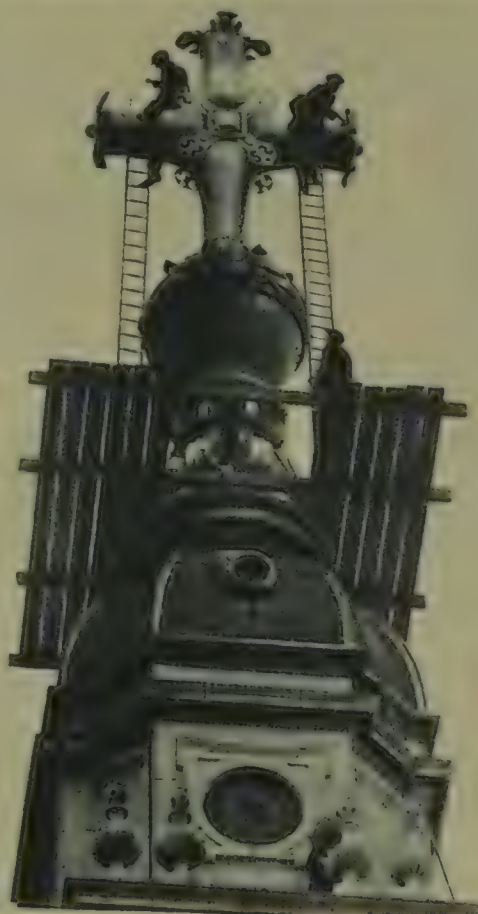
Somewhere in "Gone Rambling," Mr. Cecil Roberts refutes Napoleon's gibe at the English as "a nation of shopkeepers," and declares that without doubt we should be called "a nation of gardeners." Books on that subject are not scarce, but there will still be a welcome, I think, for one with a distinctive personal touch—"THE GARDEN GROWS." A Story. By John F. Leeming. With twenty-four Illustrations and four Plans (Harrap; 7s. 6d.). The narrative form of the book, with its snatches of incidental dialogue, differentiates it from the ordinary type of gardening book, which usually conveys advice and information without much sense of the dramatic. The photographs are very charming.

Another famous literary Rambler, who can always be trusted to cover plenty of ground, has "done it again" in "ROUND ABOUT ENGLAND." By S. P. B. Mais. With sixteen Illustrations from Photographs by Dixon-Scott (Richards; 7s. 6d.). Beginning with chapters on London and its countryside, Mr. Mais takes us on one of his beguiling tours, which include districts as far apart as Cornwall and the Orkneys, with Shakespeare's country and the High Peak of Derbyshire in the space between. In an admirable prefatory essay on the joys of walking, full of sage advice and reflection, he quotes a writer whose posthumous work

is mentioned above. "Love of the country," says that most astute Austrian, Herr Paul Cohen-Portheim, "is the most fundamental thing about the English, and can alone make their character and their history intelligible." What I like about Mr. Mais as a travel writer is that he always makes me long to go to the places he is describing; and that, I imagine, is the effect he would wish to produce.

Lastly, I should like to commend to nature-lovers one of the most beautifully pictured books on bird life that I have ever come across, namely, "BIRD PORTRAITS IN COLOR." 295 North American Species. Text by Thomas S. Roberts, Professor of Ornithology and Director of the Museum of Natural History, University of Minnesota. With ninety-two Colour Plates (Minneapolis: University of Minnesota Press; 3.50 dols. London: Humphrey Milford, Oxford University

Press; 16s.). The colour-plates, which are the work of various American specialists, are wonderfully clear in their definition of outline and detail of plumage. An appropriate and artistic background to each group gives a natural and pictorial effect, while the colouring, though often necessarily bright, is nevertheless mellow in tone and free from gaudiness. Each plate is faced by a page of compact notes describing the haunts and habits of the species illustrated. The fact that these birds are American will not detract from their interest to British students of ornithology. Though, I suppose, we have not such a great variety here, many of the birds look very familiar. With a few exceptions, such as the hummingbird, the scarlet tanager, and the indigo bunting among others, our American bird-cousins make me feel very much at home. I should like to see a companion volume devoted to our own feathered population. C. E. B.



A BRIGHTER LONDON FOR THE ROYAL SILVER JUBILEE: WORKMEN CLEANING THE HUGE GILT CROSS ABOVE ST. PAUL'S CATHEDRAL.

Elaborate preparations are being made for decorating the streets through which the Royal Procession will pass on the way to and from the Silver Jubilee Thanksgiving Service at St. Paul's Cathedral on May 6. In our last issue we showed the designs being prepared by students of the Royal College of Arts for Ludgate Hill railway bridge, and mentioned that the decorations for Blackfriars Bridge, at the foot of Queen Victoria Street, were being left to the Slade School of Art. On the right are seen these preparations. The two sides of the bridge are to be decorated with designs painted on theatrical canvas. The students are engaged on the canvas as it lies on the floor, and are seen working in their socks.

"English Parish Church" (published in 1914). In selecting the illustrations, the editor's object has been to make them representative "from the principal standpoints of chronology, locality, size and craftsmanship." They also represent with complete success the beauty of our English village churches. Dean Inge advises any visitor interested in the subject to take his car and tour about England, using this book as his guide. The Dean adds some pungent remarks on bygone vandalism and modern taste. "Just now," he writes, "the word 'Victorian' is a term of abuse. Contemporary arts-criticism snorts with indignation, not only at the name of James Wyatt, who, we may hope, is expiating his crimes at Salisbury, Lichfield, Durham, and many other places, in some unpleasant circle of Dante's Purgatorio, but at everything which bears the impress of Sir Gilbert Scott. It is not certain that nineteenth-century architects were never in the right, even by accident. . . . It is my private hope that the regrettable lack of funds for church purposes will prevent the erection of too many churches in the modernist packing-case style."

Among the questions that beset me at the moment is, why should I be plodding over "others' books" in town



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## "RAJAH BROOKE AND BARONESS BURDETT COUTTS."

(Continued from Page 646.)

Protectorate. He was offering Sarawak to Louis Napoleon when Miss Burdett Coutts came to his aid; he then dropped the negotiations.

About this time he began to correspond with Mrs. Brown, Miss Coutts's companion. His letters to her are in a lighter vein than those addressed to Miss Coutts, whom he now, with respectful playfulness, alludes to as "the Missus."

In November 1860, the news of a plot to kill the white population of Sarawak disturbed the Rajah in his Devonshire retreat, and he decided to sail immediately to his Principality and put things in order himself. Generous as ever, Miss Coutts contributed £500 to his expenses, and put more at his disposal, should he need it. The expedition to Sarawak was a great success. Rajah Brooke returned at the end of a year having achieved all, and more than all, he could have hoped. "Sarawak was prospering, trade improving, and, thanks to the *Rainbow*, the country was no longer isolated but within thirty-seven days of England." "My welcome home was agreeable," he writes. "A merry peal of bells from the renovated tower greeted me." A brief interval of repose, and he was again giving his attention to the future of Sarawak. This time he contemplated offering the country to Belgium. "If the (British) Government after all withdraw," wrote Miss Coutts, "I do not see it could oppose an arrangement with so inoffensive a Government as Belgium." She also told him that "Mr. Cobden spoke of the Rajah most highly *personally*, but suggested he was born out of time!"

The next important episode is connected with Captain Brooke Brooke, the Rajah's nephew and Vice-Regent in Sarawak. Captain Brooke wrote, disapproving in the plainest terms of his uncle's policy. "Further and more deliberate consideration convinces me that I am right to take a firm and decided tone, and so to terminate for ever the repeated negotiations with foreign Powers and also of the British Government as far as Sarawak becoming a British

Colony." Brooke had met Brooke. The Rajah acted with characteristic promptitude. He disinherited his nephew, and bequeathed to Miss Burdett Coutts the succession to the Raj of Sarawak. This legacy was afterwards rescinded in favour of his nephew Charles. But "it is unlikely," comments the editor, "that any woman before or since, has ever had the sovereignty of a territory bequeathed to her." The Rajah wrote to Miss Coutts: "It is an inexpressible solace to have placed the future in your hands." From Singapore he wrote to the rebellious nephew: "I disinherit you and banish you from the territory of Sarawak for the crimes you have committed against the State and against myself"—adding that he was prepared to reconsider the case in three years' time. Captain Brooke climbed down and made his submission. Afterwards he again raised the standard of revolt, and again had to be disinherited.

In later years one of the few differences between the Rajah and Miss Coutts was about this same nephew. The Rajah wished to pardon him; Miss Coutts was strongly opposed to such weakness. And similarly, when he desired reconciliation with his old friend, Templer, she did her utmost to dissuade him. Her animosity in both cases seems a little excessive, unless it was inspired by jealousy. On the other hand, it was natural that they should differ about Bishop Colenso. Like the Rajah, Miss Coutts was a champion of the under-dog, but her devotion to the Church of England was too great to permit her to take the side of an under-dog who challenged its authority.

Sir James Brooke never shows to greater advantage than on the occasions when his principles oblige him to "stand up" to his benefactress. He excelled in the art of disagreeing gracefully. In fact, in all these letters one is seldom aware of a petty or a discordant note. It was no mean achievement to maintain an equable relationship with this generous and intelligent but autocratic and determined woman. Mr. Somerset Maugham once remarked to the editor: "The Rajah's character is noble, but his lack of vices makes it hard for a writer to deal with him. He is more like a statue than a man." I cannot agree. The figure that emerges from the Rajah's letters is anything

but statuesque; and no one lacking in human nature, and the responsiveness and adaptability that accompany it, could have been on friendly terms with types so essentially unlike as the inhabitants of Sarawak and Miss Angela Burdett Coutts.

## "... AND A WOMAN PASSED BY," AT THE DUKE OF YORK'S.

ARTISTS, literary or pictorial, are usually bores on the stage, for the reason that we have to take their great gifts for granted. While the man who writes a masterpiece is seldom a heroic figure, the man who only talks about doing so never is. Richard Gilson, apparently, had a way with women. Before the rise of the curtain he had had an *affaire* with an actress, and been sentenced by his wife to six months' imprisonment in a seaside bungalow, during which time he was to write a Book of the Month. Unfortunately, a girl friend passed by—and Richard was caught kissing her. This led to recriminations, Mrs. Gilson going so far as to pretend that she herself had had an *affaire* with a good-natured, flamboyant neighbour, admirably played by Mr. Guy Middleton. The novel finished, a most unusual thing happened. The publishers demanded an unhappy ending for it. As the story had, more or less, to do with her married life, Mrs. Gilson was so influenced by the suggestion as to wander out and drown herself. Whereupon Gilson married again, but came back on the anniversary of his first wife's death to muse upon the past. Mr. Vernon Sylvaine, hitherto only known as a writer by his phenomenally successful one-act play, "The Road of Poplars," has not yet mastered the technique of a three-act play. There is no continuity between his scenes and insufficient action and suspense to hold the interest. His dialogue, however, is always natural and frequently brilliant. Miss Kathleen O'Regan and Mr. Ion Swinley did their best with the conventional rôles of husband and wife, while two clever character sketches were contributed by Mr. Guy Middleton and Miss Edie Martin.



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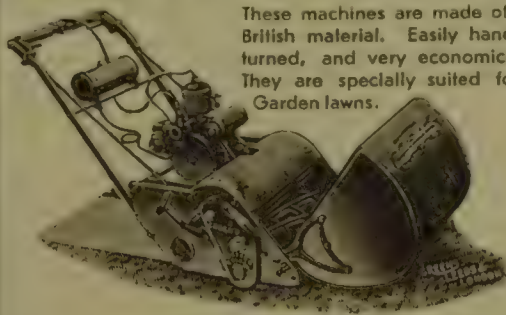
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10 days from 12 gns.

**JUNE 8. "VOLTAIRE," from Southampton**  
To Cadiz, Tunis, Naples, Villefranche, Lisbon.  
18 days from 22 gns.

June 22 to Sept. 14 from Liverpool

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Fortnightly sailings from each port to Norwegian Fjords, the Mediterranean, etc. 13 days from 15 gns.

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To Tangiers, Palma, Naples, Capri, Palermo, Lisbon.  
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**SEPT. 28 "VANDYCK," from Liverpool**  
To Lisbon, Palma, Villefranche, Barcelona, Ceuta.  
18 days from 22 gns.

Window or Porthole in every room.  
All the amenities of pleasure-cruise ships.

For full details of above apply:

## LAMPORT & HOLT LINE, LTD.

Royal Liver Building, Liverpool; 27 & 98, Leadenhall St., London, E.C.3  
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## FASHION &amp; BEAUTY

FOR THE SILVER JUBILEE

## CELEBRATIONS

## Beauty for Everyone.

Beauty is one of the most difficult things to define, as everyone has his or her ideal. Nevertheless, all agree that the sceptre of beauty is very powerful, and that a clear and velvety skin is essential. Women pay great attention to their complexions, however. Elizabeth Arden (25, Old Bond Street) would remind them that it is impossible to own a lovely skin unless the body be healthy and the internal organs functioning as Nature intended they should. Exercise is of the utmost importance, and so is diet. Therefore, Elizabeth Arden has a home course which comprises personal advice and instruction in diet, exercise, relaxation, control of the weight, modelling the figure, care of the skin, the contour, hair, hands, and eyes. Special lessons may be had on specific subjects—for example, reducing the ankles. And for removing hair from the face there is the Electro-Epilator. It is simple to use and the result is all that could possibly be desired. The good work done by her preparations cannot be over-estimated. The creams are kind to the skin, and do, indeed, perform the work that is claimed for them. There is an anti-wrinkle cream for a quick treatment before going out of an evening; a pore cream which is endowed with astringent qualities: it contracts the open pores and corrects the inactivity. The eye lotion stands on a pedestal—men as well as women whose professional or social life engenders eyestrain use it regularly; also air pilots and motorists. It robs the lids of all weariness and strengthens the vision.

## Green Powder for Softening.

Women often lament that their colour is too high. Therefore they will accord a warm welcome to the news that Elizabeth Arden has perfected a pale greenish powder for subduing a too high colour. Sufferers from this defect are eulogistic in its praises. It is innocent oforris root, and so are all her powders, of which there are fourteen shades. If desired, they may be packed in the artistic box seen on this page, and may be accompanied by a handkerchief powder-puff. The fitted case, of which two views are given on the left, contains everything that a woman could possibly need for the care of her skin and make-up. On the right there is a black enamel and gold box with compact and lipstick.

## For Their Majesties' Courts.

London is crowded with visitors from all parts of the world. They have come to participate in the Silver Jubilee celebrations. Marshall and Snelgrove, Oxford Street, are showing lovely fashions for social and other functions. It is for a June Court that they have designed and carried out the graceful gown on the right. The material chosen is a very soft satin embroidered with cabochons, the regulation Court train being of the same material. There are other dresses of the classical persuasion expressed in beautiful laces and tissues. Again, there are the picture frocks for débutantes as well as bridesmaids. This firm excel in the subsequent conversion of Court trains into coats and other accessories.

Of Interest to Women.

NATIONAL  
HOLIDAY

Of course, we should like to entertain ALL of you during this wonderful Jubilee year, but although the Palace has been enlarged three—or is it four?—times (and is still far from celebrating its OWN Jubilee) some of you would have to be under canvas on our golf course.

Apparently Britain's Tired Business Men have so wholeheartedly agreed with the National Holiday idea as to render it advisable for you to book at the Palace well in advance—especially for our breath-taking beautiful May and June.

We shall naturally have our own special jubilations based on a solid foundation of golf, tennis, croquet, bowls, squash, badminton, gymnasium, swimming pool, sun lounges, dancing, talkies, entertainments; and everything as usual included in the terms.

STOP  
PRESS!

Clemson and Valerie, Dance Host and Hostess, in special numbers they will present at London's Jubilee Balls. . . . Small Course Golf Championship in Palace Grounds: May.

PALACE  
TORQUAY

Phone: Torquay 2271



they  
announce  
their latest creation

LE NOUVEAU  
GARDENIA  
for smart occasions

The ever-popular fragrance of Gardenia achieves its highest distinction in this new presentation by Coty. Extracted from choice flowers specially grown on the Riviera, it possesses that true quality which has made all the other Coty Parfums-Créations so popular with smart women.



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18/6

ALSO AT

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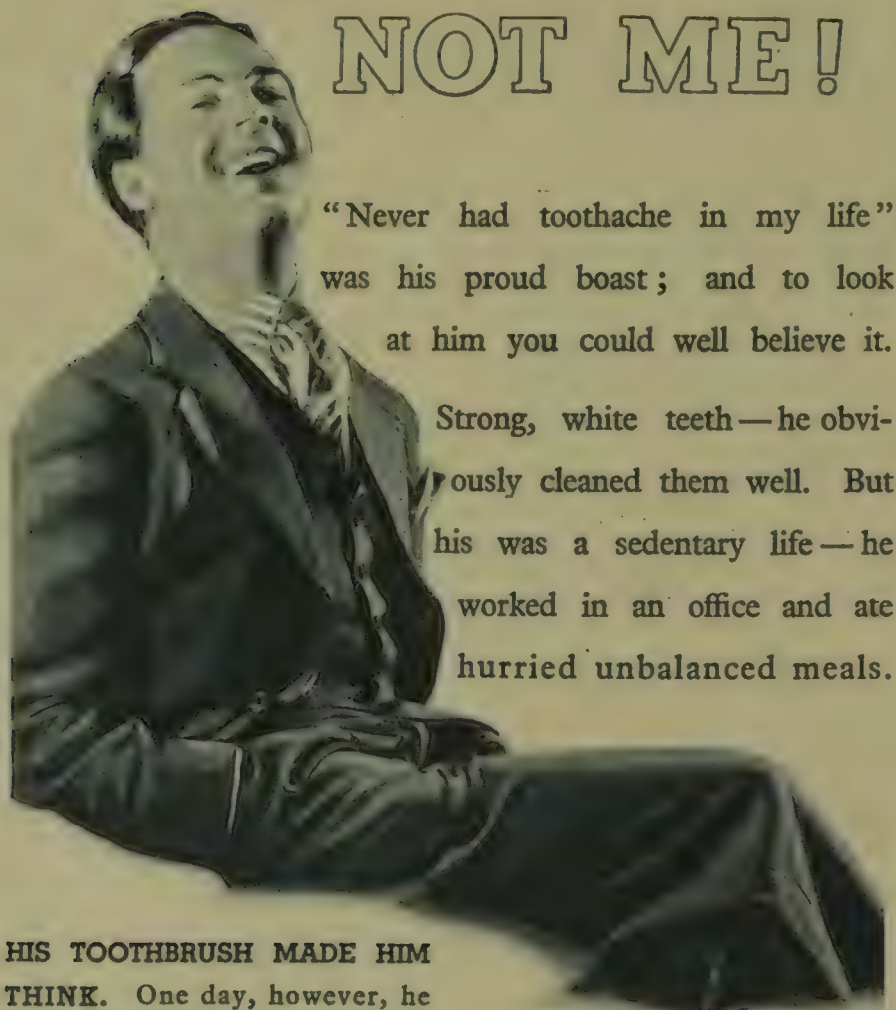


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2/6FOUNDATION CREAM  
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4/6

# PYORRHOEA?

## NOT ME!



"Never had toothache in my life" was his proud boast; and to look at him you could well believe it.

Strong, white teeth—he obviously cleaned them well. But his was a sedentary life—he worked in an office and ate hurried unbalanced meals.

**HIS TOOTHBRUSH MADE HIM THINK.** One day, however, he noticed his toothbrush—it was quite pink. He found that his gums were bleeding—they felt tender for the first time. Next day he went to see his dentist.

### THE CAUSE OF PYORRHOEA.

His dentist told him that bleeding and receding gums are the first visible symptoms of Pyorrhoea. Modern conditions and unsuitable diet are responsible for lowering the natural resistance of the mouth tissues—thereby inviting the dread Pyorrhoea germ, which lies hidden for many years. White teeth can deceive, and healthy resistance can only be assured by regular care of the gums.

### DARE YOU NEGLECT IT?

Gums that are allowed to get flabby and unhealthy become very tender and eventually lead to Pyorrhoea. Pyorrhoea has tragic effects—the loss of good

teeth as well as bad, and a general poisoning of the whole system. Once Pyorrhoea symptoms have appeared, only your dentist can give you treatment—sometimes a long and disheartening business.

### PREVENTION IS SO SIMPLE.

Yet nothing is so easy to guard against as Pyorrhoea. Daily massage with Forhan's for the Gums keeps tissue firm and healthy—free from any germs. Besides being a first-rate toothpaste, Forhan's contains those astringent and antiseptic properties necessary for the prevention of Pyorrhoea. Don't risk delay—get a tube to-day.

**WHEN NEXT YOU SEE FORHAN'S DISPLAYED—BUY THEN AND THERE!**

# Forhan's for the gums

FORHAN'S LIMITED, ALDWYCH HOUSE, LONDON, W.C.2

## THE CHRONICLE OF THE CAR.

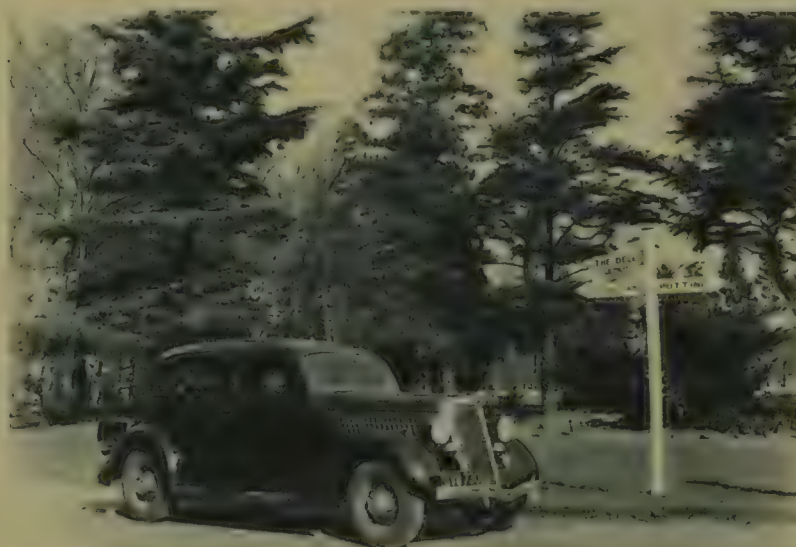
By H. THORNTON RUTTER.

FOUNDED fifteen years ago, in 1920, by Mr. T. G. John, the Alvis Car Company quickly established itself with motorists as building a car of distinctive qualities. Mr. John has now been appointed chairman in addition to managing director of the Alvis Car and Engineering Co., Ltd., following upon the death on March 1 of Sir Arthur Lowes Dickinson, the late chairman. Mr. John, a member of the Institution of Civil Engineers, was a naval architect and marine engineer before taking to car-building. At one time he was manager of the shipbuilding department of Vickers. Mr. Stanley Horsfield, the sales manager, has also been appointed to the board of directors of the company. The present range of Alvis models are particularly good cars, with excellent acceleration, quick-acting brakes, and very steady at high speeds on the road. Other trade changes include the turning of the distributing car business of Newnham's, which is a private partnership, into a company to be known as Newnham's, Ltd., having a capital of £200,000. Colonel C. V. Holbrook, C.B.E.,



IN THE PEACEFUL VICINITY OF WELLS CATHEDRAL: A BENTLEY 3 1/2-LITRE MODEL, WITH BARKER BODY.

managing director of the Triumph Company, is joining the three Newnham brothers on the board, on which Mr. H. Howe Graham has also agreed to serve after allotment. The new company will continue as distributors for Triumph "Gloria" cars in London and the Home Counties. Also, everybody is pleased that the report and accounts of Morris Motors, Ltd., for 1934 show increased profits—namely, £643,756 as against £462,548 for 1933—a practical testimonial to the efficiency of the present active management of Mr. L. P. Lord and Mr. H. Seaward. The report states that more than £125,000 of the expenditure on the reorganisation of the factories (by Mr. Lord) has been deducted from profits. A dividend of 10 per cent. in place of 8 per cent. is to be paid on the ordinary shares privately owned, and the usual fixed dividend on the publicly owned Morris preference shares, now standing at 30s. for the £1 unit. Vauxhall Motors, Ltd., have enjoyed a good year's trading, so this company has inaugurated a scheme whereby the employees will participate in the company's profits, in addition to their normal wages or salaries. So, with February showing increased sales of cars for the month, another prosperous year is expected for the automobile industry of Great Britain.



IDEAL FOR SPRING OUTINGS: THE NEW FORD "V-8," A FAST CAR WITH NOTABLY RAPID ACCELERATION.

How much greater interest is being taken in the sporting side of motoring is well evidenced by the announcement that the full sixty entries allowed to run in the Le Mans 24 hours' Endurance Grand Prix motor-race have already been received, yet the list does not finally close until May 15. Consequently, other entries can only be received as "reserves" in case some of the first sixty cars drop out before the race. This year the Austin Motor Co. is going to make a determined effort to win the up to 1000-c.c. (1-litre) class, if not the Grand Prix itself, against the larger-engined cars. In that class there are also teams of M.G. "Midgets," Singer "Nines," Riley "Nines," and M.G. "Magnettes," with one French car, the B.N.C., opposing them in this class, with a total of twenty-one entries. British cars also fill the 1500-c.c. (1 1/2-litre) class, Singer, Aston-Martin, Frazer Nash, and Riley being the makes entered, with a total of eight entries. In the 2-litre class, Alfa-Romeo, Derby, and Bugatti, with a total of six entries; three Bugattis in the 3-litre class; and Talbot, Bugatti, and

[Continued overleaf.]

## B R I T A I N ' S D E P E N D A B L E C A R



The car illustrated is the Ten-Four Lichfield Saloon, price £172.10.0

# What AUSTIN OWNERS say about INVESTING

Report No. 557. Car No. GC/1902

**"YOU DO NOT BUY AN AUSTIN BUT INVEST IN ONE, AND WE HAVE PROVED THAT ASSERTION CONCLUSIVELY"**

"We have completed two years'

full use of an Austin Ten-Four De Luxe Saloon. The actual mileage covered is little short of 30,000 miles, and the car is running better than ever. We have had absolutely unqualified satisfaction with this car, and apart from very minor adjustments and repairs have had no trouble whatever. Your advertisements state that you do not buy an Austin but invest in one, and

we have proved that assertion conclusively."

\* \* \*

*If motorists told us their Austin cars were giving them unqualified satisfaction after a few months on the road, it would only be praise which a dozen other makes of car equally deserve. But when motorists report—as they do every week—that their Austins are giving them unqualified satisfaction after two years on the road (oftener four or five) . . . this is more than praise. It is conclusive proof that*



Read the Austin Magazine: 4d. every month.



You buy a car—but you INVEST in an

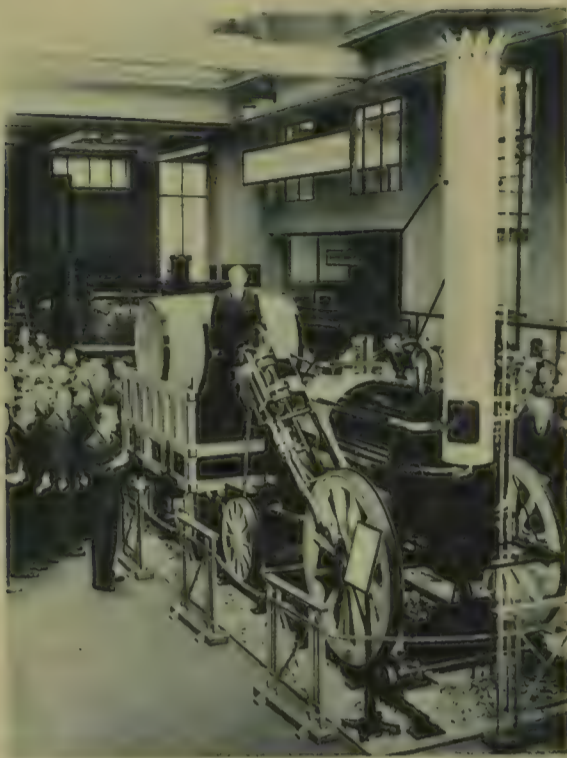
# AUSTIN

The York Saloon with 18 h.p. (Tax £13.10.0) or with 16 h.p. (Tax £12) six-cylinder engine. Synchronesh on top, third and second gears. Wide doors for easy entrance and exit. Deep, comfortable and adjustable seats upholstered in Vaumol hide, Dunlop tyres. Prices at works £328  
 CHALFONT SALOON (with division) £338  
 WESTMINSTER SALOON . . . £348  
 HERTFORD SALOON . . . £318  
 Hayes Self-Selector Transmission £40 extra.

The Austin Motor Company Limited, Birmingham and 479 Oxford Street, London. London Service Depots: 12, 16, & 20 h.p., Holland Park, W.11. 7 & 10 h.p., North Row, W.1. Export Dept.: Birmingham.

(Continued.)

Hispano-Suiza fill five entries in the "over 3-litres" class; but there are eighteen entrants, including Lord Howe, Mr. T. E. Rose-Richards, Prince Nicholas of Rumania, Mr. A. A. Rigby, and Mme. Itier, who have not yet disclosed the car they propose to drive. As the Austin chief driver (L. P. Driscoll) succeeded in capturing two new



THE MINISTER OF TRANSPORT INTERESTED IN THE "ROCKET" OF 1829: MR. HORE-BELISHA AND THE FULL-SIZED REPLICA OF THE HISTORIC LOCOMOTIVE IN THE SCIENCE MUSEUM, SOUTH KENSINGTON.

The Minister of Transport "unveiled" this replica of the "Rocket," as originally designed by Robert and George Stephenson, on April 11. The original engine was built to compete at the Rainhill Trials in October 1829. It was entered by George and Robert Stephenson and Henry Booth. Its success was mainly due to the adoption of the tubular boiler, which was suggested to George Stephenson by Booth, who was Secretary and Treasurer of the Liverpool and Manchester Railway. While George Stephenson is popularly credited with the design of the "Rocket," its actual construction, at Newcastle, was carried out by his son Robert, the father's time being fully occupied with the making of the railway itself.

records at Brooklands at the end of March, at 77.43 m.p.h. for the kilometre with a standing start, and the mile at 85.98 m.p.h., also from a standing start, Austin supercharged racing cars have started well at the beginning of the new season. I hear that Germany hopes to sweep the field this season in the various international Grand Prix road races. Tripoli is the venue of the first of these "classics," and Achille Varzi and Hans Stuck (Auto-Unions), Rudolf Caracciola, Luigi Fagioli, and Manfred von Branschitsch (Mercedes) will represent them against a host of Alfa-Romeo and Maserati cars for Italy and a team of Bugattis for France.

The R.A.C. has issued a circular to inform motorists that the International Alpine Trial will take place as usual from Aug. 1 to Aug. 9, so that anybody in Great Britain who wishes to see all the best and highest of the Alpine passes can enter this reliability trial and enjoy an excellent tour, with a chance of winning a prize as well. All the former difficulties have now been removed, and there will be a conference in Paris shortly about the regulations for the event. As a representative of the Royal Automobile Club will be present at this meeting, any English car-owner who would like to take part in the event should write to the secretary of the club at Pall Mall, London, W.1 for entry forms and particulars. The large number of entries for the opening meeting at Donnington Park, near Derby, compelled the cancelling of the Southport car race meeting on the same day (April 13). At Donnington, the circuit is 2½ miles, but has many curves and bends which are excellent practice for road racing, while the Southport Sands is a straight stretch with a turn at each end if the race is more than one lap of the course. When the new Brighton motor race-course is open, we shall see such a competition for entries, with

Brooklands, Southport, Donnington, and Brighton in the field, that date fixtures will become a problem, as at the moment there are not sufficient "horses" in training to provide a full entry to more than one meeting on the same day.

Captain John Duff, who returned from South Africa recently, is full of the proposed race in 1936 across that continent. So far the route is to be from Algiers to Johannesburg, and Captain Duff is returning via that route in October in order to make arrangements for the race regarding stopping-places, fuel replenishments, and food for the competitors. Also there must be speed limits through the towns, especially as the inhabitants will want to see something more than a "flash" of the car racing through the one street for the money

(Continued on page 4.)



IN PREPARATION FOR THE OPENING OF THE GRAND OPERA SEASON AT COVENT GARDEN: SIR THOMAS BEECHAM IN CONFERENCE WITH DR. OTTO ERHARDT, ONE OF THE PRODUCERS, AT A "LOHENGGRIN" DRESS PARADE.

The Grand Opera season at Covent Garden will open on April 29, when "Lohengrin" will be given. It will consist of a Wagner and Rossini Festival, followed by the performances of other operas, the whole under the artistic direction of Sir Thomas Beecham. Sir Thomas will be one of the conductors. The others will be Dr. Wilhelm Furtwängler, Professor Robert Heger, and Maestro Vincenzo Bellezza. The producers are Dr. Otto Erhardt and Mr. Charles Moor. A new production (arranged by Sir Thomas Beecham) of Rossini's "Italiana in Algeri" will be seen for the first time.

## CONTINENTAL HOTELS.

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Le Zoute-Knoeke—The Golf Hotel—Always Open. All comfort—Moderate terms.

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Antibes. A.M. Cd. Hotel du Cap. The world's famous summer resort. All Water sports. Apply for booklet.

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Cannes—Hotel du Parc.—Finest situation in large park facing sea. Patronised by best British society.

Mentone—Hotel de Venise—The very best. Central, sunny and quiet, in own Park. From 50 Frs.

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Dresden—Hotel Bellevue.—The leading Hotel. Unique pos. on the river. Garden-Park, Terraces. Reduced rates. Gar. Man. Dir. R. Bretschneider.

Leipzig—Hotel Astoria—The latest and most perf. hotel bldg. Select home of Intern. Soc. and Arist'cy. Man. by M. Hartung. Coun. of Com.

Mannheim—Palace Hotel Mannheimer Hof—Latest Creation of European Hotel Technique. Mod. rates. Twenty minutes' drive from Heidelberg.

Stuttgart—Hotel Graf Zeppelin—Facing Main Station. The most up-to-date Hotel in South Germany.

### GERMANY—Continued

Stuttgart—Hotel Viktoria—Most distinguished, world-wide known house.

Seasonable terms.

Wiesbaden—Hotel Schwarzer Bock—1st-cl. fam. hotel. 300 beds. Med. bath in hotel. Golf, Tennis. Garage. Pension from 8 marks.

Wiesbaden—Hotel Rose—World-renowned Hotel. Own bathing establishment. Patronised by H.R.H. Prince of Wales. Pension from 11 marks.

Wiesbaden—Grand Hotel Kaiserhof—300 beds, first-class, in quietest position in own large Park. Thermal Water, Swimming-Pool. Carl König.

Wiesbaden—Palast Hotel—First-class hotel opposite Kochbrunnen. Every possible comfort. Own bath-establishment. Pension from RM. 10.

Wiesbaden—Hotel Nassauer Hof—World renowned. Finest position opp. p'rk & Opera. Wiesbaden Springs. Patronised by best British Society. Pen. fr. 12 Mks.

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Bellagio (The Wonderland)—Hotel Grande Bretagna—The maximum of comfort and distinction with most moderate terms.

Rome—Eden Hotel—First-class, Central and quiet location, with splendid view over town and park. Reasonable rates.

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Solid in its comfort . . . modern in its equipment, and generous in its hospitality . . . The Spa Hotel has for years attracted those who appreciate restfulness without dullness, the joy of living, without the artificiality of jazz.

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Villa Ulivi  
Bologna

#### SESTRI LEVANTE

Nettuno

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Open-air theatrical performances "The Merchant of Venice."

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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## THE RHINE—AND WIESBADEN.

THERE are many rivers in the world, but there is only one Rhine, and to see it at its best one should make the journey in May, the later the better, or the early part of June, for then it is resplendent in



NEAR CAUB: THE RUINS OF GUTENFELS CASTLE, WHICH TOWER 553 FEET ABOVE THE RHINE; AND (ON THE LITTLE ISLAND BELOW) THE PFALZ, AN ANCIENT RHINE TOLL-TOWER.

Photograph by German Railways Bureau.

a wealth of new foliage—of the woods and forests, and terraced vineyards which clothe its banks, and the pink and white blossom of orchards, whilst amongst the soft and varying tints of green, the romantic ruins of once lordly castles stand out in bold relief and stir the mind to memory of the song and legend with which man's imagination has so richly endowed "Father Rhine."

And nowadays the trip up the Rhine is such an inexpensive and easy one. A London and North-Eastern express takes you to Harwich to catch one of the exceedingly comfortable miniature liners which ply between Harwich and the Hook of Holland, and at the latter port, awaiting one, is the famous Rhine-gold Express, one of the most luxuriously appointed trains in the world, in which you travel through

Holland and along the bank of the Rhine from Duisberg, the leading industrial and trading centre on the Lower Rhine, and the largest river port in the world, all the way to Karlsruhe, a run through wonderful scenery and past places rich alike in beauty and romance—the Siebengebirge, those seven conical hills which tower above the Rhine for five miles along its right bank, and of which the Drachenfels, with ancient ruins crowning its heights, is best known; the castles of Ehrenbreitstein, Stolzenfels, Lahneck, Marksburg, Rheinfels, Schönburg, Stahleck, Fürstenburg, Sooneck, Heimburg, Falkenburg, Rheinstein, and Gutenfels, all between Coblenz and Mainz, and most imposing in their appearance, high up on the hills overlooking the river; past St. Goar, where the Rhine narrows to gorge-like width, and the steep cliffs give a resounding echo, and where stands the gaunt rock-mass known as the Lorelei, immortalised by Heinrich Heine, and where tradition places the treasure of the Nibelungen; and by the tiny isle below Bacharach on which stands the Pfalz—the ancient toll-tower of the Rhine; and farther on, the Mouse Tower, of the Bishop Hatto legend.

Past Bingen, Rüdesheim, Geisenheim, Hattenheim, Nierstein, and Oppenheim, all celebrated for their splendid wines; and past fine old cities and towns such as Düsseldorf, famed for its art and architecture; Cologne, the Metropolis of Rhineland, its cathedral Germany's finest specimen of Gothic art;

Bonn, the birthplace of Beethoven; Coblenz, with its ancient bridge, and where the Moselle flows into the Rhine; Treves, with its magnificent Roman remains; Mainz, where Gutenberg, to whom we owe the art of printing, was born, and with a remarkable cathedral of Romanesque; Wiesbaden, Germany's most popular watering-place; Worms, which figures largely in the legends of the Niebelungenlied, and before the Diet of which, in the year 1521, Martin Luther appeared, to defend Protestantism; and Speyer, the final resting-place of many German emperors.

Another delightful manner in which to see the Rhine is to travel from Cologne to Mainz by river-steamer. The service of the Köln-

Düsseldorfer Rheindampfschiff-fahrt is operated regularly between the places named from the beginning of April to the end of October, and the vessels are very comfortable, with a good cuisine; and at the end of the journey you have but to cross the river to Wiesbaden to find an ideal spot for a Rhine holiday.

This famous Spa, known in Roman days as Aquæ Mattiacorum, lies nearly four hundred feet up on the southern slopes of the Taunus Hills, with charming views, and in a well-sheltered situation. It has many fine, up-to-date hotels, with rooms at moderate prices; a State theatre, for the production of opera and the drama; a splendid Kurhaus, one of the best in Germany, with a Kurpark and Pump Room, where the Kochbrunnen, one of the best known of the hot springs of Wiesbaden, has its source; a museum with interesting antiquities; and relics of the days of Roman occupation. Its facilities for sport include swimming-baths and bathing-beaches—on islands in the Rhine, tennis, rowing, and fishing, also golf, on a fine course. For excursions there is the Nerothal and the Neroberg, on which is the Nero Temple; the Platte, 1643 feet above sea-level; and the Rheingau; while Wiesbaden is a centre for the Taunus Hills.



WIESBADEN: A GENERAL VIEW SHOWING THE ADOLF HITLER PLATZ (LEFT FOREGROUND); THE STATE THEATRE (AMONG THE TREES TO THE RIGHT); THE KURHAUS (TO THE RIGHT OF THE THEATRE); AND THE NEROBERG (THE HIGH GROUND IN THE MIDDLE DISTANCE).

Photograph by German Railways Bureau.



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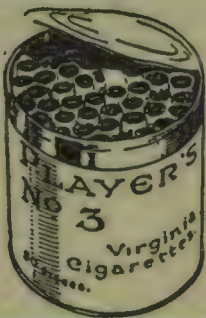
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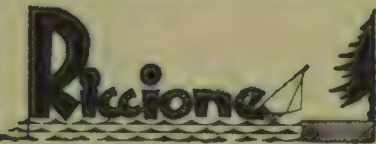
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## CENTRAL AFRICAN DESCENDANTS OF ANCIENT EGYPTIANS?

(Continued from Page 638.)

do not impede the entrance of air and light, are used to define exactly the same rooms; the *kumulyango*, the entrance, fronted by a small verandah in the shape of three segments of a circle; and the *imfuruka*, a hall from which one can enter the *mukirambi*, where the family has its meals protected from any stranger's eye. To eat, in fact, is considered such an impurity, however necessary, that it can only be spoken of by the periphrasis of "washing one's hands," an allusion which comes from the operation which every Watussi performs invariably both before and after each meal.

In the centre of the *mukirambi* is the *muriko*, a circular plate of baked clay in which food is cooked, and which forms a solid piece with four other semi-circular plates in which food is placed, chiefly milk and its products, honey, and only exceptionally the meat of the cow, which is the only meat not considered impure.

Along a good quarter of the circular wall of the house runs a table, the *kuruhimbi*, where, clean, orderly, and as carefully tended as if they were a treasure, are kept the *igichuba*, huge wooden pots, painted white, in which water is drawn and milk stored. Above them, suspended in nets, are the *igisabo*, in which butter is made, and still higher the *igichuma*, small calabashes in which delicious beer, made of milk and honey, ferments. The table, its lower part hidden behind

mats ornamented with the characteristic zigzag designs in black and red, continues into the *haraguru*, the food-store adjacent to the *kubutiri*—literally the bed—where the head of the household and his favourite wife of the moment sleep. Each of the other wives lives in a hut of her own, a good distance away, in order to safeguard the independence and privacy of them all.

Among the Watussi, the wife is not the beast of burden that she is with other natives, as, for instance, the Bahutu, the agriculturists who constitute the mass of Ruanda's population and are the servants of the Watussi; or, even worse, among the Batwa, the pygmies who were formerly slaves and executioners to the giant race, and to-day are still their voluntary slaves, hunting, making pots, carrying litters, and escorting the women for their masters. The Watussi woman, who is very pretty, graceful, and, strangely enough, of normal stature, is the mistress of the house, the cherished companion and counsellor of her husband. To her are left all the cares of the house and kitchen, which she accomplishes with the aid of numerous Bahutu and Batwa servants, while the man supervises the servants tending his precious cattle, and devotes himself to his duties as chief, and to his favourite sport, such as hunting or contests in spear-throwing and archery; or, while he is still young, to high-jumping and dancing, exercises in which he trains himself methodically from childhood, with the great ambition of being sent one day to exhibit his skill at court.

In Nyanza throughout the year dances are given before the king which are more picturesque and beautiful than one can imagine, and during special festivities reach a magnificence rare among other African peoples. Hundreds of pages who, at the sound of tom-toms, leap in the air like young leopards and feign attack and defence after the manner of seasoned warriors, execute great mass movements in perfect harmony. Graceful virgins, clad in a sash and strips of skin, dance with indolent charm to the rhythmic hand-clapping of their companions. A Butussi (the singular form of Watussi) returning from a successful hunting party, marches past the king with his big retinue of Bahutu archers and lays at the royal feet the prey captured, while the archers perform a mimic reconstruction in which every little incident of the hunt is dramatised in a fervour of dancing, leaping, and singing. A concert of horns and tambours announces the Dance of the Lions, and a gigantic Butussi, with the wide shoulders and narrow hips that seem to proclaim his Egyptian ancestry, a headdress fashioned from a lion's mane, his slender, muscular legs adorned with bracelets and bells, advances, retreats, stamps on the ground, revolves his head as if it were partially detached from the body, and jumps high in the air with a complete disdain for the law of gravity—all grace and agility, strength and beauty.

Even more spectacular is the wonderful, effortless high-jumping of these Watussi athletes. Two reeds are planted in the ground, a third is used as a cross-piece, and a piece of an ant-hill is placed before it as a foothold. Tucking up his toga around his hips, a young prince comes forward with a short run, so graceful as to appear dreamlike, steps lightly on the ant-heap, soars in the air, six or seven feet or more, and, landing lightly on his feet, walks indifferently away, with a jest thrown to his companions. If by a mischance he touches the crosspiece in his flight, a chorus of good-natured ragging arises from the spectators. But this is a rare occurrence, for from babyhood he has been steeped in the tradition that perfect form, grace, and elegance are the natural prerogatives of the aristocratic Watussi.

## "CHARLOT'S CHAR-A-BANG," AT THE VAUDEVILLE.

It is not, it would seem, the "gag-book merchants" who make the best revue writers. Mr. André Charlot found that out nigh on twenty years ago, when he produced a Liverpool Repertory Christmas entertainment, "Bubbly," by a certain John Hastings Turner, not now unknown to fame. Had he had that earlier courage, Mr. Charlot would have entrusted this entire revue to Mr. Arthur Macrae, whose seven scenes set up a pace that leave the other contributors lagging far behind. Mr. Macrae's sketches are witty in idea and in expression, and happily (though some critics seem to regret the fact) are not dependent on their last line for their laugh. Excellent satire is the "Revolting Types," in which circus folk object to finding themselves merely models for Dame Laura Knight's pictures; gypsies hating to find themselves confined between the covers of Lady Eleanor Smith's novels; and finally Dame Nature protesting at the sweetly-tweetiness with which so many newly rural writers treat the countryside. Undoubtedly the funniest "Hamlet" burlesque of recent years is "Shake Your Spear." Here every member of the company who can imitate anybody is called in to do so. Such brilliant caricatures of Jack Buchanan, Jack Hulbert, Laurel and Hardy, Gwen Farrar, June, Douglas Byng, and Claude Hulbert are given by Mr. Charlot's company as to make one wonder whether the art of imitation isn't commoner than Mr. Nelson Keys and Miss Florence Desmond have led us to believe. There is dancing, music and colour in this revue. Nothing outstanding, but sufficient. It is on its "book" that "Char-a-Bang" will win success. Mr. John Tilley, Mr. Reginald Gardiner, and Miss Elsie Randolph form as fine a trio of revue artists as one could wish to see.



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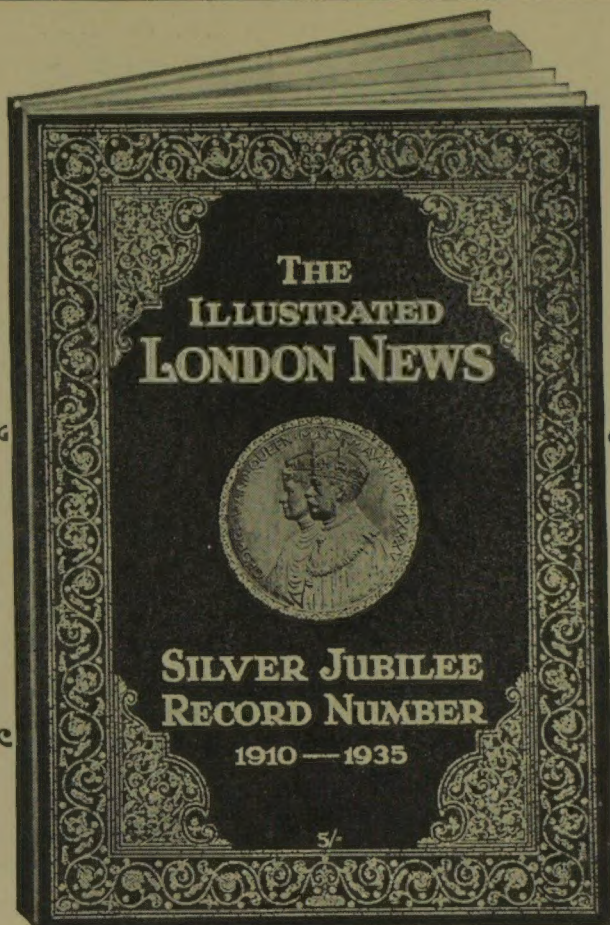
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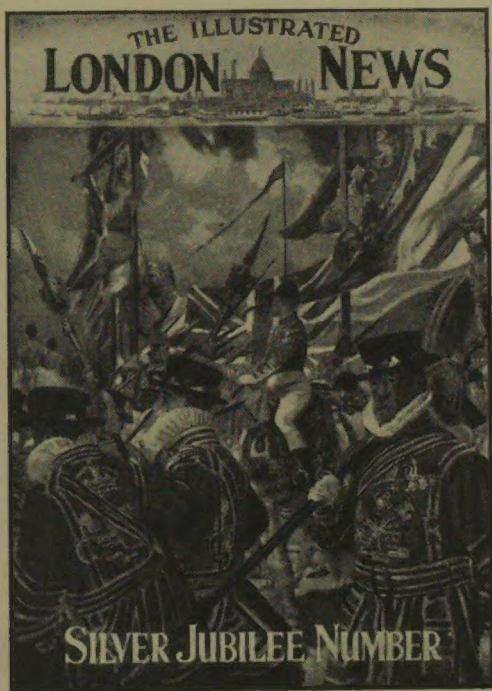


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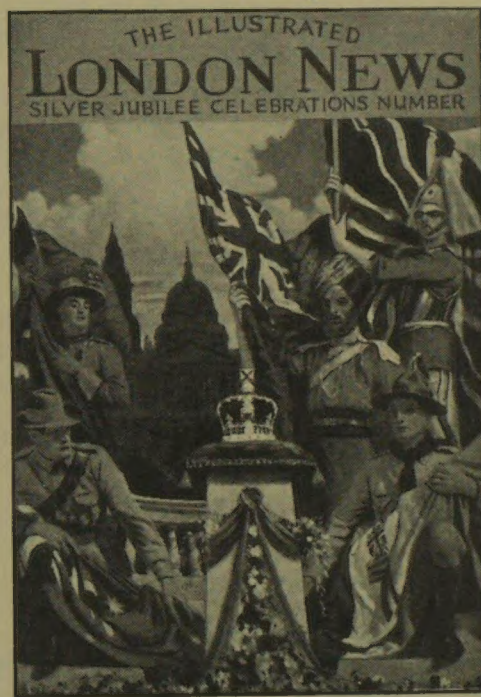
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### THE CHRONICLE OF THE CAR.—(Continued from Page 670.)

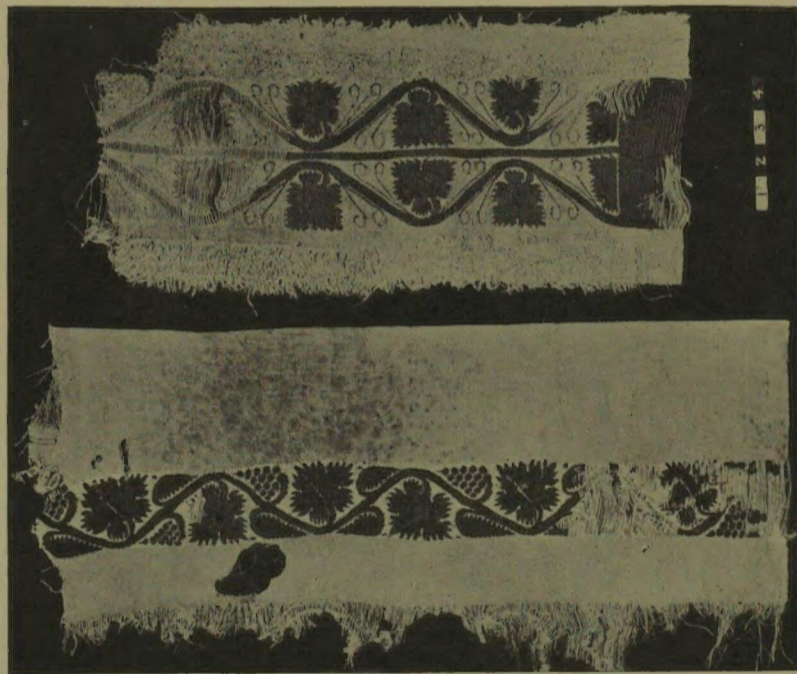
they subscribe towards the funds to organise this trans-continental effort. Nyasaland has offered a £500 prize, for instance, for the car which leads into Blantyre. My suggestion is that the cars should be timed on the outskirts of each town, and again on leaving on the other side when free of the town, and the time spent in the town—a regular fixed amount—taken no notice of as regards total time for the trip. I know this is apt to make the event a series of races from town to town, yet actually it does not, as, if A's car arrives two hours ahead of B's car in any town, A's car will leave two hours before B's is permitted to



FRANCE APPOINTS WOMEN POLICE FOR THE FIRST TIME: THE TWO MEMBERS OF THE NEW FORCE IN PARIS.

start, even if all the cars which arrive have to spend the whole night compulsorily in the place. But stopping for some hours in these places is beneficial to the motor industry, and is but a repetition of what the 1000 miles' trial of 1900 did to popularise motors in England thirty-five years ago.

We have received from the secretary of the Royal Air Force Benevolent Fund a letter from which we have pleasure in printing the following extracts, for the benefit of our charitably disposed readers: "It is evident that, although there is a gradual improvement taking place in trade conditions, expenditure by the Fund will remain at a relatively high level. The burden of war-time cases must be carried for a long while to come; applications from post-war cases are increasing at a rate and in a measure peculiar to the Service that trains as well as fights in the air, and this Fund must meet the needs of the Royal Air Force indefinitely. The Fund is dependent, for a substantial proportion of its income, upon sources which are liable to be affected by economic conditions, and which may even be withdrawn altogether in time of a national emergency. Assured income should be increased by an amount estimated at £6000. The



THE VICTORIA AND ALBERT MUSEUM'S TREASURE OF THE WEEK (FROM APRIL 18): COPTIC FABRICS, DATING FROM THE FOURTH-FIFTH CENTURY A.D., FOUND AT AKHMIM (PANOPOLIS).

The fabrics woven in Egypt between the third century A.D. and the seventh (generally known as Coptic) form the largest group of textiles that have come down to us. Their preservation is due primarily to the extreme dryness of the soil of Egypt, and their high interest is owing to the fact that, with the cessation of embalming in the third century, the dead were buried in the garments they had worn during life. The pieces here shown, which were probably decorative bands on tunics, are tapestry-woven in purple wool on a natural linen background. They have a simple pattern of vine-leaves on a scrolling stem, obviously inspired by Græco-Roman culture. They were excavated at Akhmim (Panopolis).

immediate aim is to add £70,000 to invested capital, and this sum must be raised without departing from the policy of giving generously in all deserving cases. The Council are confident that if the work and need of the Royal Air Force Benevolent Fund were more widely known, additional help would be readily forthcoming." The address of the Fund is 7, Iddesleigh House, Caxton Street, S.W.1.

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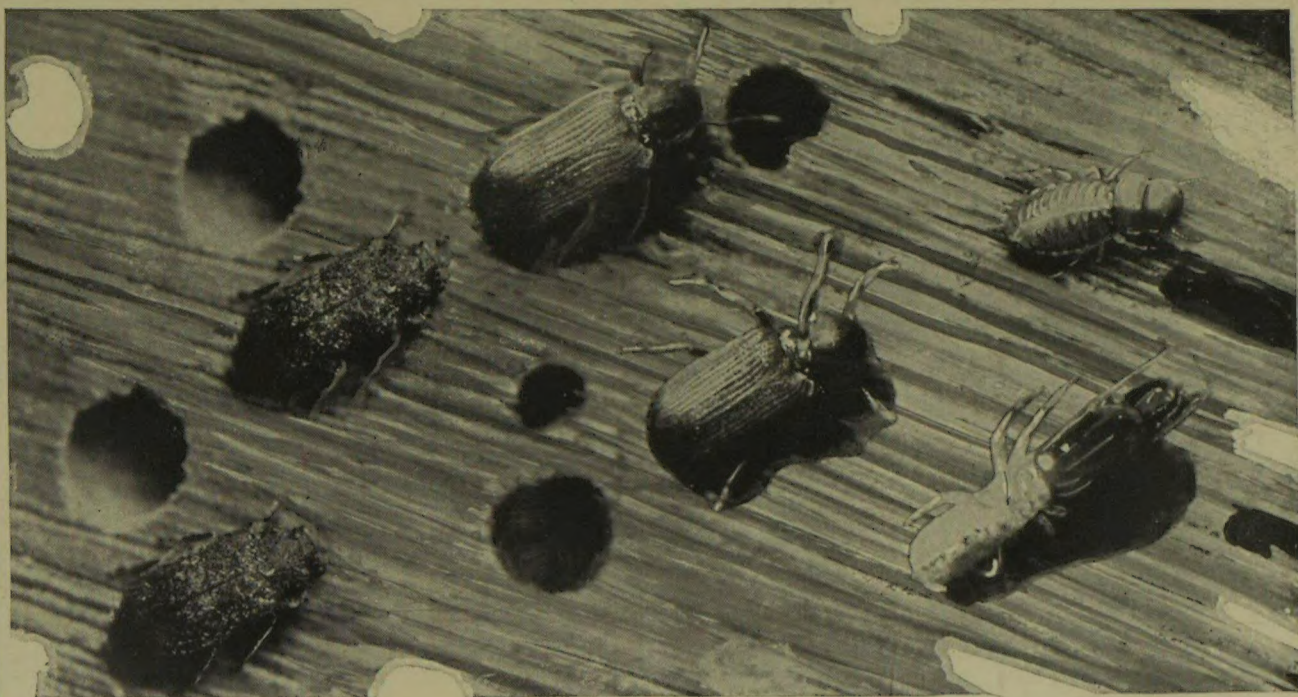
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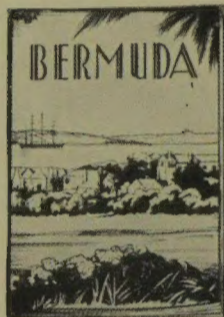
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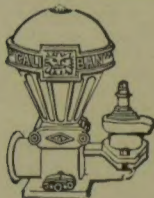
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